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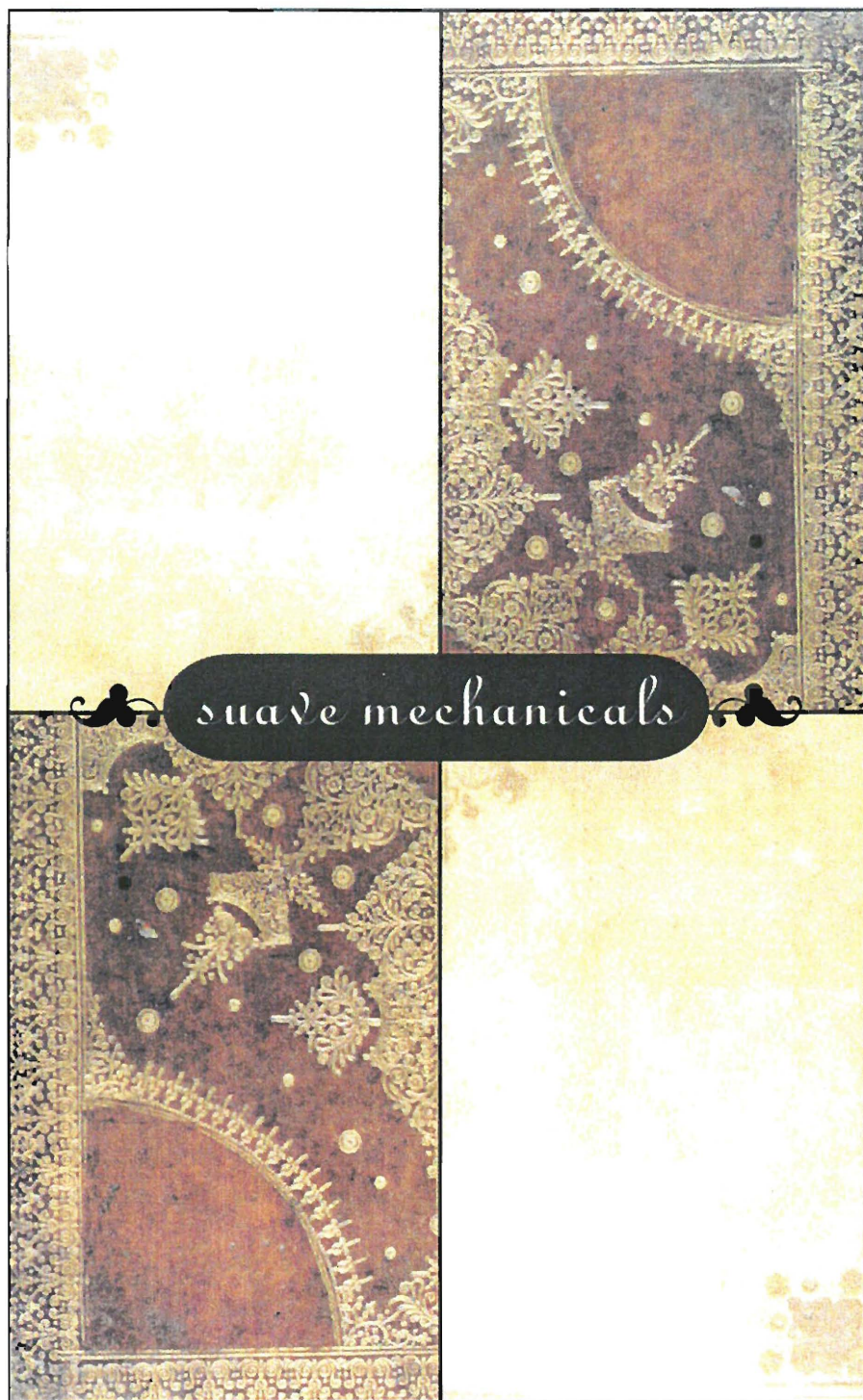
Suave Mechanicals

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Suave Mechanicals: Early to Modern Binding Styles

**An Exhibit Curated by Julia Miller
March 24 - July 26, 2003**

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Organization of the Exhibition

The bindings on display are in cases corresponding to the following categories: books with wooden boards, regardless of cover material, and books covered in vellum, leather, cloth, and paper. The bindings are arranged in a roughly chronological sequence within the material group. The use of all these materials overlaps in the history of bookbinding, and they usually occur in combination. For the purposes of the exhibition these divisions make it possible to see stylistic and structural variations within a material category from early to modern times. The final case contains some examples of recent uses of traditional materials and structures, in the form of book art, limited-edition binding, design binding, historical models, and conservation treatments.

Historical identification of bindings has always been problematical. Bindings have been lost, replaced, altered, and forged. The date of the imprint of the text may have no relationship at all to the date or location where the binding was made. There are surviving records, from ecclesiastical and secular sources, but the historical record of bookbinding is largely incomplete. Styles of binding were subject to the vagaries of fashion, the movement of craftsmen, and the availability of materials. Binders have largely remained anonymous. While it is possible to identify some binders or workshops through structural and design elements, as well as identifying them by their use of specific tools, the tooling and the binding methods could be and were duplicated by imitators and forgers. The bindings in this exhibition have been categorized primarily by ornamental or structural style, with a limited amount of structural description. The rule is to describe only ‘what you can see,’ which properly eliminates conjecture about what in most books is invisible: the underlying structure of the book itself.

Foreward

Welcome to this exhibit featuring some one hundred and fifty bindings. Guest Curator Julia Miller has created a rich and vibrant array of bindings that tell the history of bookbinding from ancient times to the present through original exemplars of the art dating from as far back as the 12th century.

Almost all of the historical bindings in the exhibit come from the Special Collections Library, but these beautiful bindings were not typically acquired as part of the University of Michigan Library collection because of their beauty. The people who built the collections of this library for the last 160 years have been far more concerned with the texts that lie between the covers than the covers themselves. Because the librarians of past and present have assembled such strong collections of important and rare texts, however, there has inevitably developed an assemblage of bindings from different eras and of different types as well. This exhibit gives us the opportunity to stop, examine, and appreciate these riches that came to be here serendipitously.

This exhibit was conceived and created by Julia Miller, for whom it has been a two-year labor of love. Julia's immersion in the craft of bookbinding as both a practitioner and a scholar made her the ideal curator for this show. She has shown sensitivity to the objects selected for the exhibit as well as intellectual curiosity about their origins, ancestors, and descendants. We are grateful for her selfless contributions and have greatly enjoyed working with her. My colleague Kathy Beam, Curator of Humanities Collections in the Special Collections Library, has been the staff liaison to Julia throughout the creation of this exhibit and made innumerable contributions to it.

We are also very grateful to John MacKrell, a Vice President of the Friends of the University Library, whose inspiration, expertise, and labor led to the creation of a CDROM version of the exhibit with hundreds of images as well as full text descriptions of the items shown in the physical exhibit. Professor J. Wayne Jones of the University of Michigan College of Engineering donated his time and expertise in creating the photographs shown in the exhibit along with the hundreds of images in the CDROM. The CDROM will serve as both a permanent record of this exhibit and a means of transporting it to those unable to see the exhibit in person.

The community of bookbinders in Ann Arbor and surrounding areas is a source of support as well as an audience for this exhibit. Several collectors and bookbinders lent materials (primarily historical models and modern bindings), including James Craven, Julie Fremuth, Maria Grandinette, Tom Hogarth, Martha Little, John and Cheryl MacKrell, Carla Montori, Pati Scobey, Pamela Spitzmueller, Bonnie Stahlecker, and Shannon Zachary. In addition, we are very grateful for financial support for both the exhibit and opening event (a lecture by Pamela Spitzmueller on April 3, 2003) received from Hollander's School of Book and Paper Arts, the Friends of the University Library, and Mary Michael.

It has been our privilege to cooperate with two sister institutions, the Toledo Museum of Art and the College for Creative Studies in Detroit, who have mounted complementary exhibits simultaneous to ours. The Curators of those exhibits, Julie Mellby and Lynne Avadenka, worked closely with Julia Miller in the planning and execution of these coordinated efforts to recognize the artistry of bookwork yesterday and today.

Peggy Daub, Head
Special Collections Library

Introduction

The exhibition *Suave Mechanicals: Early to Modern Binding Styles* illustrates the beauty and variety of historic bindings. It gives viewers a retrospective look at the long history of bookbinding and presents samples of the many styles and decorative techniques employed in the book arts. The inclusive dates of the historical items on display, drawn almost entirely from the holdings of the University of Michigan Special Collections Library, range from a second century wax tablet to a 1918 edition of *Per Amica silentia Lunae* by William Butler Yeats. In addition, one case features contemporary uses of historical structure in the form of hand-made book art, limited-edition binding, design binding, and historical models.

The books in the exhibit have been selected to represent many styles and techniques of bookwork without presuming to document every style. The majority of the books were produced in Western Europe, the British Isles, and the Americas, but the exhibition also includes Greek and Islamic bindings.

Books have been treasured as artifacts throughout the history of the codex; some were literally bound in precious metals and jewels and many of the books in the exhibition are beautifully decorated in a variety of ways. The books also carry the record of their age and use in their appearance; they almost all show the wear and tear of performing their mechanical function. They have also stood up to damage from rough handling, poor environment, the ravages of insects, the internal chemistry of book materials, and the passage of time.

The title of the exhibition includes the word *mechanical* because the book is indeed a machine, with moving parts that must be correctly assembled for the book to function as intended. Bindings must first have a sound substructure connecting the pages (such as sewing) and second have an effective protective covering (binding). Both are meant, ideally, to operate together well, to perform the mechanical functions of opening and closing and page movement to reveal the real treasure of the book - the information the book carries. Decoration of the covers or the pages may be incidental to these primary functions, but it is also an irresistible urge of humankind to decorate, i.e., to use art to transform, add value to, or create connections with every-day objects.

The death of the traditional book has been foretold a number of times in recent years and that can be a very sad thought when one is handling a beautifully bound book, whether it was made two hundred years ago or last week. Whatever the future of the book and whatever the future of its format, we are lucky to have so many which have been preserved for so long against time and forgetting.

WOOD

The use of wooden boards for the covers of many books in the West roughly coincides with the pre-printing era. The covers were made of various woods; oak was always popular but so were beech and poplar. This exhibition includes very simple bare wooden bindings as well as wooden covers that must have taken an inordinate amount of skill and time to shape, smooth, channel, and attach. The use of wooden boards was not restricted to the West, of course, but binders in northern Europe held to the practice much longer than the Mediterranean and Near Eastern binders, who preferred laminated papyrus or paper boards. The introduction of paper in the West in the twelfth century and its gradual use for manuscripts began to remove the major reason for wooden boards and clasps: the restraint of heavy and unruly vellum texts. Force of habit, distrust of the new but ‘weak’ material, paper, and the continued need for very sturdy bindings in libraries, kept the use of wooden boards alive.

Wooden boards continued to be used for a time after the introduction of moveable type in 1450. The watershed period of the first century of the printed book saw a huge increase in production of texts, and it became necessary to find covers that could be made more cheaply and quickly. Another reason for the final decline of wooden boards was the increasing move from writing and printing on vellum to printing on paper. Paper was used for texts, and then, after the eastern style, as laminates for covers, and books were getting smaller and lighter. Wooden covers were used until the seventeenth century, mostly in venues where the need still existed for sturdy coverings which could stand up to rough use, particularly in chained libraries.

Case 1

1. **Wax tablet.**
P. Mich. Inv. 4529
Document [April 29, 145 C.E.]

Wax and wooden tablets were the notebooks of the Graeco-Roman world. They were hinged together with thongs or cords to create what some scholars regard as the earliest form of the codex. Books of eight or more wooden leaves have been documented, with ten leaves the apparent upper limit of practicality. P. Mich. Inv. 4529 comes from a set of two leaves and is pierced with holes for hinges and an edge tie.

Wooden tablets were smoothed and the surface was written on with ink. In the case of a wax tablet, the wooden boards would have a shallow well cut into one or both sides to receive the wax writing surface. A stylus was used as the writing implement.

2. Wax tablet, with diagonal registration notch, undated.
P. Mich. Inv. 2730

When a block of wood was split into multiple leaves, it was common for diagonal notches to be made across one of the faces of the stack. This practice provided for the proper sequence of the cut pieces, since the split wood would only fit together well in its cut order. The diagonal notch also provided registration for the order of text leaves after they were inscribed. P. Mich. Inv. 2730 has such a cut mark on the left.

3. Early Coptic binding, late 6th or early 7th century.
Mich. Ms. 167

Produced by the Copts, or Egyptian Christians, the Coptic style of binding represents the oldest surviving 'family' of leather bindings and is the ultimate source of all decorated leather bindings.

This model was constructed by C. T. Lamacraft in 1939 based on his study of Coptic bindings. The bone fasteners are from the original binding of Ms. 167 (a copy of Psalms 51-150). Characteristics of this binding style are plain wooden covers with a leather spine and wrapping bands with flat bone pegs to secure the wrapping. The text is sewn link-stitch without support, the typical sewing style of the Mediterranean. Hinging thongs are pasted across the back of the book and laced through the leather spine and into the boards. The wrapping bands are split into strips on one end and the strips attached to the top and fore-edge of the upper cover. Decoration consists of blind tooling, pen and ink patterns, and cut-outs in the leather bands and bookmark.

4. Late Coptic binding, ca. 10th century.

This model is based on the binding techniques observed by Jen Lindsay in the Edfu collection of Coptic books now belonging to the British Library. It has leather covers with double boards made of layered papyrus. The decoration is based on typical designs in the Edfu collection. Although some Coptic bindings had wooden boards such as the Lamacraft model (#3), most had boards made of layers of waste papyrus.

This binding has inner boards covered with leather, and sewn to the text block. The endbands were woven on, extending onto the board edges. The outer-cover leather is decorated with blind tooling done with cold tools on dampened leather, cut outs, and lacing before being pasted to the outer set of cover boards. The cover was then cased around the sewn text/inner set of boards. Two brass edge pegs on the upper cover and slit-braid straps with catch rings extending from the lower cover act as closures.

On loan from a private collection.

23. Scaleboard binding.
Benjamin Dearborn (1754-1838). *The Columbian Grammar*. Boston, printed by S. Hall for the author, 1795.

This binding represents a common continued use of wooden boards: thin, easily produced, and very cheap scaleboard, or scabbard. It was used by bookbinders in America from colonial times well into the nineteenth century, especially for cheap work, even after paper boards became generally available. Scaleboard was often made from oak. This example has a roughly woven canvas cover. Canvas weaves could vary greatly from very fine to this almost burlap quality. The book is sewn on three supports with the support ends pasted to the inside of the covers.

Although wooden board bindings continued to be made after 1600, by then wood had mostly been replaced by boards of laminated sheets of paper called pasteboards. The advent of printing and the use of paper for most texts increased the number of books being made and the demands of binders. The paper texts did not require the heavy boards once needed to restrain unruly vellum text pages.

24. Scaleboard binding.
Lindley Murray (1745-1826). *Murray's English Grammar, abridged*. Worcester, Mass., Goulding and Stow, printed for Isaiah Thomas Junior, 1809.

A variation of a scaleboard binding with a quarter paper spine and paper sides. The text block of this book has two thick leather supports stabbed through the side of the folds and brought over onto the top of the boards. This was a fast and inexpensive binding for instructional books.

25. Mauchline binding.
Sir Walter Scott (1771-1832). *The Poetical Works of Sir Walter Scott*. Edited by William Sharp. London, Walter Scott, 1885.

Wooden board styles other than scaleboard continued to be used occasionally in the nineteenth century, usually for novelty bindings. One popular use of wooden covers was for Mauchline bindings which appeared in the 1860s. The Mauchline technique featured a pasted image on the wood covers. The images were either colored or plain steel engravings covered with varnish. Mauchline-ware included jewelry boxes and other items.

On loan from a private collection.

21. Skeleton of a binding.

Caii Suetonii Tranquilli (ca. 69-122 A.D.). *De vita XII Caesarum*. Florence, P. de Giunta, 1510.

Although it is wonderful when historical bindings are perfectly intact, it is actually the ones with damage which inform us most about binding structure. In the case of this Suetonius, the leather covering over beveled wooden boards is almost gone. There is a small fragment of red leather on the lower cover and the remains of gold-tooled leather clasps on the edges of the boards. Based on the cover fragments and the style of the time, it can be assumed that the book was tooled with blind lines around the cover edges, a gold arabesque inner border, and a central stamp. The tooled design on the clasp fragments of a circular interlocking arabesque was used widely in Italy during this period. The evidence of four clasps on such a small book indicates a luxury binding.

The skeleton of this binding reveals unpacked sewing around three split tawed supports, pegged with nails in channels cut into the upper side of the covers. There are two remaining vellum spine lining strips. The text edges were trimmed, gilt, and gaufered. The primary endbands are worked on tawed supports and are also pegged into the boards. There is a manuscript title on the lower edge of the text.

22. Ethiopian Psalter in saddlebag, ca. 17th century.

Mich. Ms. 248

The simple structure of this binding harks back to that of early Coptic codices and is typical of the Ethiopian texts which survive in western institutions. It is theorized that Ethiopia had early contact with Christianity in the fourth century through Syrian missionaries, which continued until the seventh century. The contact was ended then by the Arab conquest of Egypt, and Ethiopia was cut off from the rest of Christendom until the fifteenth century. It is evident that Ethiopian binders, having acquired Coptic binding methods during that early contact, preserved this tradition in their binding for almost a millennium.

Only the more luxurious of these codices were covered in full leather. Most were bound in the plain manner of the *Hassein* (#16). The covers, spine, board edges, and wide-turn-ins carry simple tooled decoration of lines and punches. Scholars believe such tooling was done with cold tools on wet leather. This book has colorful red, yellow, and black cloth lining the inside of the boards. There are slit-braid endbands worked through the top and bottom of the spine. The binding is well protected by a portable double leather case called a *mahdar*.

5. Early European leather binding.

***Stonyhurst Gospel*, late 7th century.**

This cutaway model was made by Martha Little under the direction of Roger Powell. The model is based on the documentation of the original done by Powell and Peter Waters in 1969.

The original is an almost pristine manuscript copy of the Gospel of St. John discovered in 1104 in the tomb of St. Cuthbert at Durham; it now belongs to the British Library. The binding is the earliest known leather European binding. It is also remarkable because its unsupported sewing structure is similar to Coptic link-stitch. The cover has relief decoration, indented lines, knotwork pattern, and inpainting showing a distinctly Islamic influence. The western binding tradition relied on supported sewing structures from its inception, and the *Stonyhurst* is regarded by some scholars more as an anomaly in western binding than as a forerunner.

On loan from the collection of Martha Little.

6. Byzantine binding.

Mich. Ms. 182

***Four Gospels*, ca. 1100.**

Byzantine bindings are defined more as a type of binding than as one falling within a particular chronological period. This binding demonstrates some features of the type such as wooden boards with grooved edges, edge pegs, and slit-braid strap closures. It has been suggested that the grooved edges characteristic of many Byzantine bindings were adopted in imitation of Coptic bindings with double boards.

7. Armenian binding.

Mich. Ms. 141

***New Testament*. Written by the scribe Vasil in the town of Edessa, Armenia, 1161.**

Armenian bindings share the Mediterranean binding traditions of Coptic and Islamic influence with one notable exception: the sewing is done over supports, usually double cords, rather than the typical unsupported link-stitch style. This distinction may be the result of western contact during the Crusades. Sewing on supports was the universal practice in western binding from at least the eighth century. It involves sewing over or around a support material of vellum, leather, tawed skin, or cord. Supported sewing gives the possibility of an extra cover-to-text attachment, assuming the support is not trimmed off at the shoulders or edges of the spine.

Probably because of the turbulent political history of Armenia, few medieval codices survive, and those that do have often been rebound with great loss of historical information. The University of Michigan is fortunate to own two Armenian codices in wonderful condition, this one and the Aleppo Codex.

This binding is of full leather over wooden boards decorated with blind tooling and metal studs in a cruciform pattern. The vellum text is sewn on five double cords, hinged on the boards. A plain linen spine lining is brought onto the top of the boards, and the inside of the wooden covers are lined with red cloth. The text edges are trimmed and decorated with a painted pattern at the head and tail. The book has chevron endbands of red / white / black thread. There is evidence that the book had the typical edge flap and strap closures coming up from the lower cover and pegs on the upper cover.

8. **Gothic binding.**
Mich. Ms. 195
Macrobius. *Commentarii somnium Scipionis*, 11th century.

This binding reflects several characteristics of Gothic binding: the book has a rounded spine with raised double bands, the supports enter the board over the beveled outer edge of the cover, the leather is pasted tight to the spine, and there are shallow marks beside the bands which result from the spine being ‘tied up’ to make certain the leather adhered well across the spine. The earliest Gothic style board attachment dates from the early fourteenth century; thus this binding is not contemporary with the text

A full tawed sheepskin binding over beveled wooden boards. The turn-ins of the cover are notched. The vellum text is sewn on three split supports laced into channels cut into the boards and pegged with trenails (square headed nails). A coarse cloth spine lining is brought onto the boards. The pastedowns are of manuscript vellum. The primary endbands are of thread wrapped around a tawed core laced into the boards. There is evidence of a cover peg and long strap closure. There are fragments of paper shelf labels on the spine and manuscript notation on the front cover.

9. **Byzantine binding.**
Mich. Ms. 26
***Gospels*, 13th Century?**

Full leather Byzantine codex with a bronze and enamel inset in the front cover and metal corner bosses. This decoration indicates a volume of value, if not the most luxurious. The primary endbands remain, with evidence of colored secondary bands. The burnished paper text was unbound and extensively repaired with paper edge mends. The text was then sewn using an overcast sewing method (visible at the upper shoulder of the book) to connect

18. **Blind-stamped panel binding.**
Eberhard Tappe. *Germanicorum adagiorum cum latinis ac graecis collatorum, centurii septum*. Strassberg, per Wendelium Rihelium, 1545.

This book of proverbs is bound in tawed pigskin over wooden boards and is another example of panel-stamped decoration, in this case two horizontal panels carrying allegorical figures of the Seven Muses. Note the expressive faces in the border and the initials in the shield (upper left). The text is sewn on three supports laced into the cover boards and the endbands are also laced. There are two edge clasps, hooking on bullet-shaped catch plates on the upper cover. The strap part of the hasp is a triple layer of leather / vellum / leather and it has usually been these sturdy laminated straps which survive.

19. **Blind-stamped panel binding.**
Pietro Andrea Mattioli (1500-1577). *Apateka domacy*. Prague, U M. Danyele Adama z Welesl’awjna, 1595.

Full vellum over beveled wooden boards with panel-stamped decoration and two clasps coming from the lower cover. The paper text is sewn on three single raised supports laced into the covers; loss areas on the spine show the sewing around the supports.

20. **Gauferred edges.**
Mich. Ms. 74.
***Horologium* [Greek book of hours], 16th century.**

Gauffering is a decorative technique used on the trimmed edges of books. The edges are usually gilded or colored. The designs are often done *pointille*, the pattern built up with a pointed tool. Gauffering appeared in the sixteenth century and was used well into the seventeenth century, declining after 1650 but enjoying periodic revivals.

The binding is leather over beveled wooden boards, stamped in gold and blind. The cover design of corner pieces and a central mandorla, or almond shape, is borrowed from Islamic design. The text is burnished paper written in dense black ink and rubricated throughout. It is sewn on two supports laced into the boards from the top. The text is trimmed and the edges dyed blue and gauferred. The blue and white chevron endbands were probably woven on linen off the book and then attached. There is a thin woven loop with a long woven strand in the center of the upper endband to serve as a bookmark.

16. Ethiopian binding.

Mich. Ms. 131

Hassein, 15th-16th century.

This book is a simple Ethiopian codex with bare wooden boards and no leather covering, which was a common style. Wooden covers often suffered a break and the leather lacings in the middle of this lower cover are holding the split board together. The text of this book is on vellum and is sewn link-stitch style, the covers ‘sewn’ onto the text by thread passing through channels and holes in the wood.

17. Blind-stamped panel binding.

Albrecht von Eyb (1420-1475). *Ob ainem sey zu nemen ain eelich Weib.* **Augsburg, 1505.**

This binding is decorated with a blind-stamped panel. The technique originated in the Netherlands and became widely used during the great increase in book production in the late fifteenth and early sixteenth centuries. It supplanted the earlier and very time-consuming use of single stamps. A panel stamp was engraved, usually intaglio, with a complete design. The panel was often combined with another tool which first came into use in the fifteenth century, the roll. The roll was also engraved metal and provided wide or narrow decorative borders for the panels. Calfskin and pigskin were the leathers most often used with the technique and it was almost always done in blind.

The binding is of tawed pigskin over beveled wooden boards. It is decorated with a panel stamp of saints around a floral center design. The spine has a manuscript title and painted decoration. The text is sewn on three split supports with vellum spine lining strips. The text has been trimmed and the edges colored in solid red. There are two clasps catching on the upper cover.

This book was unbound, trimmed, and placed in this binding at some point, but the covers may not be original to the text. The evidence of rebinding is the use of very modern stuck-on endbands, the amount of ‘square’ around the text block, and the way the clasps curve out on the fore-edge. Clasps were meant to fit perfectly and were customized to each book. The text block might swell and become too thick for the clasps to close around, but a clasp that is too wide indicates that either some text has been removed and the book is thinner, or the cover wasn’t made for the text it contains.

On loan from the Rare Book Room, Taubman Medical Library.

the single leaves. The binding had edge pegs and strap closures, and fragments of the slit-braid straps remain inside the lower cover.

10. Byzantine binding.

Mich. Ms. 22

Gospels, 11-12th century. **Photograph.**

Ms. 22 has lost its binding, allowing us to see an entire sewing structure similar to that of Ms. 26.

11. Greek binding.

Mich. Ms. 30

Four Gospels, 1430.

At this period thick leather over wooden boards was the standard for bindings for institutions where use could be expected to be heavy and not particularly careful. The private collector, however, could and did often choose to have books bound in more colorful and fragile cloth, although few of these bindings survive intact.

This binding is of pieced tapestry over wooden boards cut flush with the text block, the boards thinned on the spine side. Part of the cloth is missing over the spine and lower cover, revealing the sewing and support structure. There is an under cover of heavy linen. The text is sewn on four supports laced into the boards. There is evidence of slit-braid straps as closures, probably hooking on edge pegs, now missing. The ten uniform holes spaced around the top, fore, and bottom edges of the upper cover of this binding may indicate there were once metal bosses or jewels attached.

Case 2

12. Early gold-decorated binding.

Crummer Ms. 3

Saint Albertus Magnus (1193?-1280). *De creatures : De homine, pars II*, late 13th or early 14th century.

The decoration of this Italian fifteenth-century binding reflects a strong Coptic and Islamic influence. It is thought that contact between Islamic and Italian bookbinders in the fifteenth century led to the introduction of gold decoration on western bindings, an important innovation in the history of western bookbinding. Compare the design elements on this binding to those of #48, Isl. Ms. 247, in Case 6.

It is difficult to determine with such early gold decoration whether the gold was impressed with a hot tool or painted into blind impressions. Books were first gold tooled in Venice as early as 1470 but not in England until about 1530, or the United States until about 1669.

The leather cover is over beveled wooden boards with incised and blind decoration as well as decoration with gold either tooled or inpainted. The decorations consists of triple lines on the edge of the boards to create panels and an s-tool outlines the panel frames. The panel interiors are filled with incised knotwork patterns and round punches. There is evidence of corner bosses and a central quatrefoil decorative piece. The vellum text is sewn onto five split supports laced into channels in the boards and the spine is lined with vellum. The book has been repaired with leather across the spine. The text edges are trimmed and gilt. The clasps on this binding have rolled edges and are typical of Italian closures of the period, with the curved metal catch plate on the upper cover and the hasp, or hinged part of the clasp, coming from the lower cover.

On loan from the Rare Book Room, Taubman Medical Library.

13. German chained binding.

Crummer Ms. 7

Gulielmus Durandus. *Rational divinorum officiorum*, 15th century.

Books were chained for the most obvious reason: to keep them from being stolen. The practice first appeared in England around 1320 and was in use until the early eighteenth century. There were chained libraries throughout Europe, reflecting several systems of chaining. This book probably belongs to the 'lectern' style. A row of books lay on their side on a long reading lectern furnished with benches. A short chain was attached to the top edge of the lower cover and the circular end link was hooked over a rod which ran along the back of the lectern.

This Gothic binding is tawed sheepskin, once dyed red, which was common at the time. Abrasion and fading have removed the dyed surface except on the turn-ins. The book has wooden boards with bosses on both boards. The text is sewn on five split supports, laced into the boards from the top. The supports are fed into channels cut on the inside of the covers and secured with wooden pegs or wedges. The endbands are plaited. There is evidence of two cover pegs and long strap closures.

Plaiting, or braiding, is one of the strongest types of endband. The endband is constructed of a core of rolled vellum and sewn to the book. Thin strips of tawed hide, usually dyed pink, are then plaited over the core. The strips were probably dampened before plaiting and tightened into shape as they dried.

On loan from the Rare Book Room, Taubman Medical Library.

14. Stamped binding.

***Collectarius congregationis Bursfeldensis O.S.B.* Bamberg, Johan Sensenschmidt, ca. 1485.**

Stamps made of engraved metal, and less frequently wood, were used to decorate bindings during the middle ages. They were used to make repeated impressions singly or in combination, usually on leather bindings. The best stamps were made in France and England but the style was also used in Germany.

A leather cover over wooden boards, decorated with blind tooling and stamps. Each cover has five round, flat bosses. Three corner 'shoes' remain as edge protection. The binding has been repaired with leather. The text is printed on vellum in red and black and there is one elaborately decorated capital with grotesques. There is a manuscript leaf pasted on the inside of the lower cover containing prayers for St. Anne's day. The text edge has marker tabs of leather and vellum and a Turk's-head knot. The clasp itself has a catch plate in the shape of a double duck's-head on the upper cover. This binding demonstrates why most books had at least two clasps: covers and text tended to deform around a single clasp.

Case 3

15. *Cuir cisele* binding.

Rainerius de Pisis (d. 1351). *Pantheologia*. Nuremburg, Anton Koberger, 3 August 1474. Vol. 2.

This book is an example of *cuir cisele*, a method of decoration practiced widely only during the fifteenth century, principally in southeastern Germany and in Spain. Although not used solely by Jewish bookbinders of the period, *cuir cisele* appears to have been their specialty. The design is outlined on the leather cover with a pointed tool, the leather is dampened, and then the design is brought into relief by stamping areas of dots very close together. Indenting, undercutting, and embossing were also done to create a relief effect. The finest of these bindings come from Nuremberg, and the greatest of the *cuir cisele* artists is Mair Jaffe, to whom this binding is attributed. He was from Ulm but lived and worked in Nuremberg from 1468 until 1481.

The book has been repaired, and also shows evidence of cleverly done leather replacement on both covers. Mair Jaffe often signed his bindings, a very unusual practice for medieval binders, by engraving or stamping the leather with his mark. This binding never had or has lost the signature. The central front panel shows a phoenix rising from a helmet and figured shield, the coat of arms of Archbishop Albrecht von Eyb (see #17). The archbishop was a prolific writer and book collector and owned several bindings decorated by Jaffe. The surrounding stamps in the original areas of the cover include a rosette, a stag, and an almond shape, and the repaired areas have similar stamps.

VELLUM

Vellum is a material which can be made from virtually any kind of animal skin which has been soaked, limed, dehaired, and dried under tension. Most of the vellum bindings in this exhibition are probably made from calf, sheep, or goatskin.

There may be some confusion over the use of the term ‘vellum’ rather than ‘parchment.’ The word ‘parchment’ was first used around 1300, ‘vellum’ not until around 1440. No distinction was made between the two until the sixteenth century. Current practice is to assign the two terms to particular types of animal skin. For example, parchment could be the under-split of a sheepskin. Only an expert can reasonably identify which type of animal skin is used for a binding. Some present-day scholars look to the quality of the prepared skin, reserving the term vellum for the softest, whitest, and most flexible. For consistency the term ‘vellum’ will be used throughout the exhibit for both parchment and vellum.

Vellum was used from ancient times. Its manufacture dates back to at least the Middle Kingdom of Egypt, or around 2000 B.C.E. At one time wooden tablets, ostraca, papyrus, and vellum were used simultaneously as writing materials. The early Christians apparently preferred vellum for reasons of economy, since it was cheaper than papyrus. Another important reason was that papyrus was not really suitable for the folded leaves of the codex format, which the early Christians favored instead of scrolls. Vellum was stronger than papyrus, and easier for scribes to correct. As the codex supplanted the scroll, vellum replaced papyrus. Vellum arrived in northwestern Europe along with Christianity. It rapidly became the most important writing material and was used for most medieval manuscripts. The use of vellum for texts began to decline in the twelfth century in favor of paper.

Vellum was never restricted to serving just as a writing surface. Full and partial vellum coverings were common from at least the fourteenth century (and probably much earlier), continuing in frequent use until the end of the eighteenth century. Many of the earliest surviving manuscripts are not only written on vellum, but covered with it. Limp vellum covers have been especially successful at survival. A massive flood devastated Florence in 1966, and an international group of book conservators responded to help save the library collections. They observed that two structures in particular had survived the flood in surprisingly good condition: limp vellum and limp paper bindings. Those observations subsequently influenced conservation treatments and binding.

Case 4

26. Limp vellum, long-stitch sewing.

Mich. Ms. 164

Decimus Junius Juvenalis (60?-140?). *Satyrae*, late 11th century.

Limp vellum covers for manuscript books were produced in the fourteenth century and possibly earlier. Long-stitch sewing methods were employed also beginning in the fourteenth century. Since the deed reused as a cover for this eleventh-century text is dated 1375, it is not a contemporary binding. The text may have been bound into this cover at any point since 1375.

The long-stitch style of sewing was most often used for ledger bindings, which fall into the category of stationers' bindings. Such bindings are broadly defined as "books meant to be written in." Some long-stitch bindings had rigid spine supports (leather or wood) and the long stitches were often combined with linked stitches in decorative patterns on the spine. The pattern of the long stitch on this book may be unique; the sewing here is done with a thin strip of twisted vellum. The book has vellum edge ties, and the lacing of the ties through the cover anchor the wide turn-ins.

27. Limp vellum, split thong supports, Yapp edges.

Lorenzo Valla (1406-1457). *Laurentii Vallae ... in Pogium Florentium antidoti libri quatuor*. Cologne, H. Alopecius, 1527.

This limp vellum cover has a manuscript title on the spine and along the top edge of the text block. The text is sewn on three split supports laced into the covers. There are Yapp fold extensions of the cover vellum over the fore-edge of the book. These folds were meant to protect the text edge and the name is taken from the design created by William Yapp in the nineteenth century for his bindings. The text has been trimmed and the edges colored red. There is evidence of textile ties.

28. Limp vellum, painted spine.

Mondino dei Luzzi (d. 1326). *Matthaei Curtii ... in mundini anatomen commentaries elegans & doctus....* Leiden, apud T. Paganum, 1551.

A limp vellum cover with Yapp edges. The spine is painted with diagonal stripes of gray, green, and brown, a distinctive and possibly unique style of spine decoration. There is a paper spine label with a manuscript title. The text has plain endpapers and is sewn on three tawed supports laced into the cover. The plain primary endbands are also laced.

On loan from the Rare Book Room, Taubman Medical Library.

Crafts movement. The Kelmscott Press in particular was noted for plain limp vellum bindings (see #107, Case 12).

The binding is limp vellum with a strong grain, the title gold-stamped on the upper cover and spine and with gold dots accenting the cover lacings. The printed vellum text is sewn on five slips laced into the covers. The top edge of the text is trimmed and gilt. The endbands are green silk worked on a flat vellum core. There are silk edge ties.

29. Limp vellum quire binding with edge flap and toggle closures.

Sobrecarta de una carta executorial a pedimento de Miguel de Ortega vezino de la villa de Martos. Granada, 1564.

This manuscript is a decree conferring noble status on Miguel de Ortega of Martos. It consists of 38 sheets of vellum, in one fold, creating a quire of 76 leaves. It contains two facing pages at the front with elaborately decorated scenes depicting the Virgin and Child, the family coat of arms, and a mounted warrior. The text has decorated initials and each page has been authenticated with a signature.

This is an extraordinary binding: limp vellum wrappers were common for official documents and were designed to stand up to a lot of handling and travel, but they and their contents often have not survived bureaucratic house-cleaning or recycling. This cover has a reinforcement layer of vellum behind the spine and the edge flap. The wrapper is attached to the folded quire with a tawed strip passed through holes in the spine and the single thick fold of text. It is tied off as a braid at the bottom of the spine. There are two wide tawed strips on the upper cover slotted to close over the two toggles on the flap. The toggles are of tawed hide with cores of rolled vellum. There are corner stays of thread, knotted inside the cover.

30. Vellum over pasteboards, panel-stamped decoration.

Georg Pictorius (ca. 1500-1569). *Gynaikonitis*. Frankfurt am Main, Peter Schmidt, 1569.

Pasteboard was made of sheets of paper, often printer's waste or recycled text. Book covers made of pasteboard were used in the East for centuries before they began to be widely used in the West in the early 1500s. By mid-century pasteboard had overtaken wood for covers. It was in use until the late eighteenth century when it was replaced by rope fiber and then pulpboard.

This is a binding of vellum over pasteboards with central panel stamps on the front and back covers containing text from Psalm 119 and John 3. The design also has floral arabesques and strapwork elements. Rather than being stamped 'blind,' silver leaf may have been used and has tarnished. The text is sewn on four supports laced into the cover. The text has been trimmed and the edges gilt and gaufered in the *pointille* style.

On loan from the Rare Book Room, Taubman Medical Library.

31. Limp vellum music manuscript binding.

Henrik Rantzau (1526-1598). *Henrici Ranzovii ... diarium sive calendarium.* Wittenberg, C. Axinus, 1593.

It is common to find recycled manuscripts used as the covers of books. At the end of the fifteenth century some medieval libraries discarded their manuscript books in favor of newly printed ones. The discarded material was put to many uses, including covers, pastedowns, spine linings, and supports.

This manuscript cover has black ink musical notes and rubricated lines; note the face in the letter 'Q', lower left corner. There is a vellum spine label with manuscript titling and a fragment of a paper number label. The text is sewn on three tawed supports which are pasted to the inside of the covers. The edges of the text are trimmed and colored dark blue, and there are two-color chevron endbands worked on tawed cores laced into the covers.

32. Dyed vellum wrapper.

Walther Hermann Ryff (d. 1548). *Ein neuer Albertus Magnus, von Weibern, und Geburten der Kinder, sampt ihren Artzneyen.* Leipzig, 1593.

Another example of a wrapper style binding. This one is of thick vellum lined with paper and dyed or painted orange. The vellum is so stiff that it is difficult to open. The text is sewn on two tawed supports laced into the cover. The subject, medicine, the size of the book, and the functional but inexpensive nature of the cover indicate that it might have been a student's or doctor's reference copy.

On loan from the Rare Book Room, Taubman Medical Library.

33. Dyed vellum scored for decoration.

Alessandro Capobianco. *Corona e palma militare di artiglieria....* Venice, Francesco Bariletti, 1602.

A limp vellum binding, dyed or painted green, with scoring of the surface through the color media to create white panel lines. The cover vellum is composed of three sections: a spine piece and the two covers that overlap in the joints. There is a tarnished gold armorial stamp, decorative roll lines, and corner fleurons on both covers. The spine has a blank area at the top where a label was affixed. The text has been trimmed and the edges stippled with red and blue color. There is evidence of edge ties.

As wooden boards with clasps were replaced with leather and vellum covers, the use of closures continued in the form of textile edge ties. Leather and pasteboard bindings on paper texts didn't really require a closure. Vellum covers, especially limp covers, did. Vellum

The edges were also gaufered. Single color endbands are worked on a flat core on the book.

Gaufering was periodically revived after it declined in use around 1650. It was especially popular again in the second half of the nineteenth century, when it was often used on elaborately bound devotional books such as this one.

On loan from the Rare Book Room, Taubman Medical Library.

45. Secondary tacket binding.

Italian manuscript account book, ca. 1860.

Tacket bindings fall into the category of stationers' bindings, which include blank books for household and business records. It is a form of attachment, not a sewing style, as it does not employ needles. Each tacket is laced, twisted and/or knotted independent of the next. The earliest extant binding structures, the Nag Hammadi codices from the third or fourth century, had limp leather covers and a single quire of folded papyrus attached to the cover with two primary tackets of leather. Thereafter they appear in bindings but usually only as quire tackets to hold a gathering of folded sheets together before sewing. Tacketed bindings, most with limp vellum coverings, appear again around the tenth century and from then on both primary tackets (those that connect each section directly to the cover) and especially secondary tackets (the text is sewn and then tacketed at intervals to the cover) were in use on bindings until the end of the nineteenth century.

This book contains records from the town of San Gimignano and is bound in vellum over stiff boards. It has two overbands of leather lined with vellum. These bands are decorated and anchored by vellum saltire tackets (the 'Xs') and tackets on the band points on the covers. The text is sewn on two supports pasted to the inside of the covers. There are tackets through the first, last, and middle text sections at two locations, brought out onto the spine through the overbands, twisted, and the ends passed under the edges of the overbands, locking the tackets in place. There are tackets at the head and tail of the spine and on the covers near the spine edge to anchor the cover vellum. There are textile edge ties.

On loan from the collection of Maria Grandinette.

46. Limp vellum limited edition.

P. Vergili Maronis. *Opera Omnia.* London, Macmillan et socios et P.H. Lee Warner, Mediceae societatis librarium, 1912.

This book is a beautiful example of the use of fine quality vellum for both cover and text in a limited edition. Vellum was very popular for a time with bookbinders of the Arts and

42. Quarter vellum lapped case binding with marbled-paper sides.

Andre Everard Van Braam Houckgeest (1739-1801). *Voyage de l'ambassade de la Compagnie des Indes Orientales....* Paris, Chez Garnery, Libraire; Strasbourg, Chez Levrault Libraire, an 6 de la republique [1789]. Vol.1.

The lapped case is a style of binding in which a 'bonnet' of heavy paper is shaped around the spine of the sewn text to make a custom fit. The boards are glued to the bonnet to form a case, the whole is covered, and then attached to the text block. The style originated on German eighteenth-century paper bindings, particularly periodicals.

The binding has a quarter vellum spine, dyed green, with marbled-paper sides. The spine is decorated with single gold pallet lines, the title tooled directly on the spine. The text has plain endpapers and is sewn on two supports pasted inside the covers. The text edges are trimmed and the edges sprinkled red and green.

43. Lapped case fragment.

John Milton (1608-1674). *Paradise Lost.* Glasgow, R. & A. Foulis, 1750.

This partial binding is another example of the lapped case structure described in #42. This lapped structure was originally covered in full paper with the board edges decorated with a black circle-and-link pattern. The text to case attachment was by three frayed-out cords pasted to the covers, wide hinges tipped around the endpaper sections and pasted to the covers, and by the pastedown itself, a very sturdy binding for a small, light book.

The Foulis press of Glasgow was renowned for its carefully edited editions of Greek and Latin classics, and for their plainly printed reissues of standard authors.

On loan from a private collection.

44. Mosaic vellum.

The Book of Common Prayer. London, William Pickering, 1853.

Mosaic bindings, decorated by onlaying or inlaying small pieces of leather of various colors to form a pattern, date back to the sixteenth century. Robert Seton, the binder of this volume, was active between 1809 and 1857.

The binding is full vellum over stiff boards with gold tooling and colored leather onlays on the spine and covers. There is a leather label on the spine stamped in gold. The text has marbled endpapers and is sewn on four supports pasted inside the covers. The book was trimmed, and 'gilt in the round,' meaning the edges were gilded after the spine of the book was 'rounded' or shaped. Gilding in the round gives a solid metal appearance to the edges.

is very sensitive to moisture, curling and warping in dry conditions, flattening out in humidity, and the edge ties helped control the shape of the vellum covers.

34. Vellum binding with sprinkled edges.

Jacques Guillemeau (1550-1613). *De l'heureux accouchement des femmes....* Paris, N. Buon, 1609.

The sprinkling of covers and text edges was accomplished by knocking a large brush loaded with dissolved pigment against an iron bar over the item to be decorated. Sprinkling was meant to be decorative and to prevent edges from appearing soiled. The technique had been used since the sixteenth century and the most common color used for edges was Venetian red.

This is a vellum binding over boards decorated only on the spine and with a date inscribed on the lower edge of the text block. The spine has a stained title area bordered with a cat's tooth tool pattern and the title in black as well as black pallet lines. The text is sewn on three vellum slips pasted to the inside of the covers. The text edges are trimmed and sprinkled red. The two-color endbands are worked on a core laced into the covers.

On loan from the Rare Book Room, Taubman Medical Library.

35. Limp vellum with gold tooling.

Bernarda Ferreira de Lacerda (1595-1644). *Hespaona libertada. Parte primera.* Lisbon: En la officina de Pedro Crasbeeck, 1618.

A limp vellum binding with gold-tooled panel lines, a large center fleuron, and corner fleurons on both covers. The upper cover of this book of poetry bears the name of the owner. The title of the book is tooled down the spine. The text is sewn on three supports and the edges trimmed, gilt, and gaufered. The two-color chevron endbands are worked on tawed cores laced into the cover. There is evidence of silk edge ties.

36. Limp vellum with gold tooling.

Leone Allacci (1586-1669). *Leonis Allatii apes urbanae, sine de viris illustribus, qui ab anno MDCXXX.* Rome, L. Grignannus, 1633.

This vellum binding has gold fillet lines around the covers and a center design of a coat of arms surmounted by a cardinal's hat and enclosed in roping and swags. The dedication is to Cardinal Antonio Barberini, nephew of Pope Urban VIII; inside the front cover is the Himley Hall bookplate of the Earl of Dudley. Delicate *pointille* volutes are tooled in gold around the edge of the coat of arms. Variations of this volute tooling were common on both leather and vellum bindings in Italy and France. The spine has gold pallet lines; the second

panel is painted brown with the title tooled in gold. The text is sewn on five raised supports cut off flush with the spine edge. There are two-color endbands worked over a double core and laced into the covers. There is evidence of textile edge ties.

Case 5

37. Quarter vellum with sprinkled paper sides.

Marco Aurelio Severino (1580-1656). *Zootomia democritaea*. Nuremberg, Literis Endterianis, 1645.

Bindings can be described as ‘quarter,’ ‘half,’ and ‘three quarter’ bound depending on the width of the spine and corner coverings relative to the total width of the book board. In this instance, the vellum spine covers a quarter of the board space.

The paper sides over thick pasteboards are sprinkled blue. There is a fragment of a paper title label on the spine. The text has plain endsheets and is sewn on three supports pasted to the inside of the covers. The text is trimmed and the edges also sprinkled blue. The endbands are worked on vellum cores laced into the covers.

On loan from the Rare Book Room, Taubman Medical Library.

38. Elzevir vellum pocket edition.

Johannes Arnoldi Corvinus (1582-1650). *Enchiridium*. Amsterdam, Danielem Elzevirium, 1664.

The Elzevir family of booksellers, printers, and publishers was active from 1585 to 1712. In 1629 the firm initiated their pocket editions of Latin classics and French literature. The series was aimed at ensuring a wide circulation of accurate texts for everyday use and was published until 1665. The idea of the pocket edition originated with Aldus Manutius in 1501 with his *libelli portatiles in formam enchiridii* (handbooks). The Homer (#138 in Case 15) is an Aldine enchiridion. The adoption of the handbook style by the Elzevir press in the seventeenth century may have been influenced by paper shortages during a time of war.

This vellum binding over pasteboards has Yapp edges. There is a manuscript title and date on the spine and gold-tooled initials and date on the upper cover. The text is sewn on three supports laced into the covers. The edges are trimmed. The endbands are worked on a vellum support off the book, and then glued on, the core ends laced into the cover. The practice of making endbands off the book began as early as the sixteenth century in Germany. It is assumed this was a measure of economy, but the endbands were carefully done and probably took as much time as the ones ‘worked’ on the book itself. Their detractor is that they added nothing to the strength of the sewn text, unlike worked endbands.

39. ‘Ready reckoner’ format.

Reformirtes auf die weisse und schwartze Mountz gerichtes.... Nuremberg, Joh. Hoffmann, 1691.

This small book, bound in a piece of reused vellum (note faint fold lines across the top half of the front cover), is in a format, tall and narrow, which is typical of books used for calculation. The text is printed in black and red and is sewn on two raised supports pasted to the inside of the covers, and has been trimmed. The endbands were made off the book. There are two intact clasps with the pegs on the upper cover edge and the hasps coming from the lower cover.

40. Stained and painted vellum.

La vita del beato Girolamo Miani. Venice: Simone Occhi..., 1747.

The earliest painted vellum binding recorded to date is a Venetian imprint from around 1530. There were also pen and ink drawn covers during the sixteenth century known as ‘Pillone’ bindings. Other types of decorated vellum include incised and painted Danish bindings, the under painting technique of Edwards of Halifax in the eighteenth century, the subtle and fragile tooling in color on the ‘Sutherland’ bindings introduced by George Bagguley in 1896, and the revival of under painting by Chivers of Bath around 1903 on his ‘vellucent’ bindings. Vellum is much more receptive to coloring than to metal-leaf tooling or stamping.

La vita is bound in vellum over thin boards. It was acid-stained, painted, and gold-tooled after the book was bound. The covers are decorated with a lobed cruciform design with an eight-point star in the center. There is a red diaper (diamond pattern) field with *pointille* decoration. The text has single plain endpapers stubbed around the first and last sections and is sewn on three tawed supports. The text edges have been trimmed and sprinkled red. The endbands are worked on a vellum support and laced into the covers.

41. Dyed half vellum with printed paste-paper sides.

Jo. Matthia Gesnero. *Vegetii renati artis veterinariae sive mulomedicinae*. Mannheim, Cura & Sumptibus Societatis literatae, 1781.

The binding has a vellum spine and corners, dyed pink, with paste-paper sides. The spine has double gold pallet lines forming six panels and the title is tooled directly on the spine in the second panel with a single small flower in each of the others. The text has plain endsheets and is sewn on three supports pasted to the inside of the covers. The text is trimmed and stippled with red and blue. Two-color endbands are worked on a vellum core and laced into the covers.

On loan from a private collection.

LEATHER

Leather manufacture predates recorded history and leathers may have been made 12,000 or more years ago. Leather is produced through a vegetable tanning process designed to yield a pliable and strong material that is resistant to rotting when it becomes wet. It adheres well to paper and other materials. When tanned, stored, and maintained properly, it is very permanent. It has been used in bookbinding from at least the third century on Coptic bindings, and it continues as a popular bookbinding material to this day. It is difficult to identify the source animal for the leather on many books so for the purposes of the exhibition the term leather is mostly used without a type qualifier.

Early leathers, including calf, pigskin, and especially deerskin, included both ‘tanned’ and ‘tawed’ skins. Tanned leather is made by soaking the skins in vegetable tannins. Skins are tawed by soaking in alum and salts. Tawed skins are not resistant to wetting, an important feature of tanned leather, but they are pliable and very strong.

The type and quality of animal skin used to make the leather, the production methods, and the resulting quality all depended during the early centuries on location. Some East Anglian abbeys harvested seals during migration and used the skins for binding. In the early medieval period, sheep and goats were common in the Mediterranean countries and supplied most of the leathers, while calf, pig, and deer were used in the North. Sheep and calfskin were widely used from the early fifteenth century, possibly because they received blind, and, later, gold tooling so well. Goatskin was used in Europe in the sixteenth century, but rarely in England before 1600. The first brightly and deeply colored goatskins were Islamic in origin and were imported into Europe through Turkey and Venice.

The lowering of the standards of leather manufacture and the increase in atmospheric pollution caused a decline in the quality of leather throughout the nineteenth century. That trend has been reversed to a degree, and there are beautiful and well-made leathers available today for bookbinders.

Case 6

47. Islamic gold tooling.

Mich. Isl. Ms. 583

Egyptian manuscript, undated.

The earliest examples of gold tooling in Islamic bookbinding appear around the eleventh century, and by 1350 gold tooling and painting were well established in the Mamluk empire centered in Egypt. Pasteboards, laminates of sheets of paper, were used for book covers in the East for centuries before they were first used in the West, around the beginning of the sixteenth century.

This binding is of leather over pasteboards with blind and gold tooling in a geometric pattern reminiscent of Coptic decoration. The upper and lower covers have identical decoration of multiple fillets, a panel of interleaving palmettes, and an inner boarder panel of stamped crosses and dot punches. The main panel has a geometrical interlace defined by a double fillet and forming a twelve-pointed star at the center, the compartments filled with gold dots. The doublures (inner linings of the boards which take the place of pasted-down endpapers) are block-pressed leather with a design of lobed leaf shapes connected by fillet 'straps' and knotwork.

48. Islamic knotwork design.

Mich. Isl. Ms. 247

Egyptian or Syrian manuscript, undated.

Only part of the cover leather remains of the original binding of this text. Those original leather panels are set into a later leather binding. The incised and gold-painted knotwork design of this binding is laid out in what is called "the center and corner-piece style." The style was common in eastern binding from at least the fourteenth century and reached Venice in the fifteenth century, probably through the agency of eastern craftsmen employed by the Doges. The decoration of European bindings has made many references to the style since then (see #52, in this Case). Also note the similarity between the knotwork design of this Islamic binding and that of the fifteenth century Italian binding shown as #12, Case 2.

49. Embossed book decoration.

Mich. Isl. Ms. 363

Islamic manuscript, undated.

Embossed effects in Islamic book decoration are achieved by several techniques, including the use of intaglio stamps. Small stamps to build up designs were in early use, and larger stamps appeared in the late fourteenth or early fifteenth century. The technique involves shaving a depression in the cover board and then covering the board with pasted leather. The stamp is placed on the cover over the depression and hammered gently to emboss the pattern into the leather below. The resulting relief design is then painted or gilded with gold or silver. Another method to achieve the effect is by filigree cutouts in leather or paper. A mosaic design effect is achieved by using the filigree technique with different colors of leather. Such designs, a specialty of Spain, may have been the source of inspiration for the Maioli-Grolier mosaic bindings of the sixteenth century.

This dark brown leather binding has rectangular panel inlays of black or painted leather, heavily gilt. The doublures of light brown leather have embossed corner pieces and an elongated oval centerpiece with pendant drops above and below it. The edge flap is decorated with a 'half' version of the same design. The endpapers are burnished paper which has been dyed and sprinkled.

81. Riviere binding.

***Aesop's Fables.* Paraphrased by John Ogilby. London, 1651.**

The Riviere firm was first established in Bath in 1829 and relocated to London in 1840. The craftsmanship of the founder, Robert Riviere, has not often been surpassed. The firm became Riviere and Son in 1881 and was one of the fine binderies that became ever larger throughout the nineteenth century. By 1900 the firm employed about 100 men and women, including apprentices. Low-paid women worked extensively in the nineteenth-century book trade, primarily doing the jobs of folding, piercing, and sewing the texts. Riviere and Son closed in 1939. The typical Riviere and Son binding had lavishly tooled and onlayed covers, with equally lavish doublures.

The *Aesop* is a beautiful example of design and workmanship. The binding is full leather with a single gold fillet around the boards and a double gold fillet creating a rectangular title panel on each cover. The frame around the title panels is filled with onlay tendrils tooled in blind, the surrounding field solidly covered with a semé of *pointille* circles. The spine is also elaborately tooled. The text and plain endpapers are sewn on five raised supports and the edges trimmed and gilt. Three-color endbands are worked on double cores.

The binding of beige calf has gold-stamped boards and spine, with multicolored ovals which appear in some cases to be onlays, and in others to be paint. The text has coated endpapers printed in blue and is sewn on two recessed supports trimmed off at the spine edge. The text edges are trimmed and gilt. The endbands are printed cloth made off the book.

78. Papier-mâché binding.

William Shakespeare (1564-1616). *Sentiments and similes...* Edited by Noel Humphreys. London, Longman, Brown, Green, 1851.

Papier-mâché bindings were produced by casting plaster and papier-mâché in metal molds. The covers, often reinforced with metal armature and painted black, were usually hinged onto a leather spine. They were heavy, costly, and inherently fragile. The designs of papier-mâché bindings are thought to hark back to medieval woodcarving, and were part of the Victorian Gothic revival. This example was designed by Henry Noel Humphreys. He intended the cover to be seen as a 'jewel case' for the 'illuminated' text that resembles a medieval manuscript. The cover of this first edition copy is backed with gold ribbed paper, with terra-cotta cameos of Shakespeare's portrait on the upper cover and his monogram on the lower cover.

79. Half leather binding with marbled paper sides.

John W. Cole (d. 1870). *The Life and Theatrical Times of Charles Kean.* London, Richard Bentley, 1859. Vol. 1.

The binding is blue pebble-grained leather with marbled paper sides. It is decorated with a double fillet on the covers, gold titling, and tooling on the spine. The text has marbled endpapers and is sewn on three supports laced into the covers. The text edges are cut rough. The raised bands are artificial. The cloth endbands were made off the book.

80. Extra binding.

William Blades. *Numismata typographica.* London, 1883. Binder's ticket: "Bound by Wells & Co., London."

The binding is of dark blue straight-grained morocco decorated with gold- and blind-stamped decoration on the covers and spine, with gold tooling on the deep turn-ins. The text has 'made' endpapers (a decorated paper combined with plain endpapers) and is sewn on four supports pasted to the inside of the covers. The text edges are trimmed and gilt. The cloth endbands were made off the book.

50. Semé pattern.

Mich. Isl. Ms. 209

Islamic legal(?) text, ca. 19th century.

The idea of the small repeat pattern, or semé, was popular in France and England during the eighteenth century but early examples exist from sixteenth-century France. The term was borrowed from heraldry and the word literally means 'powdered.' For western examples see #52 (Case 6) and # 64 (Case 7). The design on this Islamic text may be an instance when eastern decoration was influenced by the West.

The binding is green sheepskin with a diaper (diamond) pattern formed by curved golden brushwork lines. Each compartment has a semé pattern of gold dots. Dark green paper doublures have the same pattern as the cover. The inside hinges are covered with red burnished paper and also decorated with gold brushwork. The text edges have a gold-brushed pattern of fluid saltire crosses with gold accent dots.

51. Leather cameo binding.

Baldassarre Castiglione (1478-1529). *Il libro del cortegiano del conte Baldesar Castiglione.* Venice: Aldine press, 1528.

Cameo bindings were popular in Italy during the first half of the sixteenth century and were imitated later by the French on their 'plaquette' bindings and by English binders. The Italian cameos were done off the book on leather or vellum with designs in relief made from intaglio dies and decorated with gold or silver leaf. The style resulted from the interest in classical coins and gems and some of the designs were made from actual artifacts. The badly tarnished cameos on this binding are of a graceful winged figure carrying an urn or lyre.

The leather binding has identical decoration on both boards of blind fillets on the board edges, inner panel fillets of blind and gold with an azure (shaded) floral corner tool. Gold single pallets divide the smooth spine into compartments decorated with a leaf tool and a leather spine label. The text and plain flyleaves are sewn on four supports laced into the covers, with vellum pastedowns.

52. 'Eves style' leather binding.

Hapantaa t'a tues Kainues Diathuekues. *Novum Iesu Christi D.N. Testamentum.* Geneva, Roberti Stephani, 1551.

'Eves style' refers to the design work of French binders Nicholas Eve (fl. 1578-1582) and Clovis Eve (fl. 1584-1635). They were among the first binders to conceive the decoration on the covers and spine as an integrated unit. Another typical design element for their bindings is a semé field of fleurs de lys.

This is a brown calfskin binding decorated with gold tooling. The covers have a triple gold fillet on the edges forming a panel filled with leafy corner sprays, a central oval of foliage and rosettes, and a field with a semé of fleurs de lys. This semé is repeated in the spine compartments. The text is sewn on four raised supports and the edges trimmed and gilt. The two-color endbands are worked on the book. There are marbled pastedowns.

53. Panel-stamped binding.

François Baudouin (1520-1573). *Notae ad lib. I & II. digest seu pandectarum.* Basil, per Ioannem Oporinum [1557?].

Panel stamps were metal plates engraved with a complete design. The stamps were heated and pressed into dampened leather. They allowed the binder a type of relief decoration which had previously been achieved by *cuir cisele* (see #14, Case 2). The designs created were almost always in blind.

The subject of this panel stamp is *Spes*, or Hope. The female figure is viewing a cross in the clouds, on her left is a passage from Psalm 70, and there is a surrounding legend from Psalm 90. The ‘*Spes* panel’ was designed in Louvain and employed by two bookbinders there between 1520 and 1560. ‘*Spes* panels’ are the most common surviving panel-stamped bindings and over 200 examples have been located and documented. This binding is signed ‘I B’ (i.e., Jacob Bathen).

The binding is brown calfskin over pasteboards with blind- and panel-stamped decoration. It is sewn on five raised supports and the spine lined with manuscript vellum. The raised bands may have been ‘tied up’ after covering to make sure the leather adhered across the spine. Blind tooling around the bands continues onto the covers and ends in points.

54. Armorial binding.

An Historical Collection of the most Memorable Accidents.... London, Thomas Creede, 1598.

Bindings with armorial decoration, usually as a centerpiece on the covers, are common. The presence of a coat of arms can but does not necessarily indicate ownership. They were sometimes used as part of a campaign to gain patronage for the author or publisher of a particular book. An example is Elkanah Settle (1648-1724), a hack playwright/poet who had his books decorated with the arms of a likely patron and if unsuccessful had new leather and a hopeful new coat of arms applied over the old.

This calfskin binding is decorated with blind and gold fillets and an acorn corner tool. The coat of arms of Elizabeth I are stamped in the center of both boards with the initials ‘R. B.’ below. There are gold pallet lines on the spine. The book has been repaired and new gray silk endbands added.

75. Shaker binding.

Levi Shaw, composer. *A Selected Variety of Spiritual Songs. Used by Believers in their General Worship.* Canaan, New York, 1840.

This is a music manuscript in various hands and includes marches and ‘quick’ and ‘shuffling’ tunes. The binding is sheepskin, very plain, with a leather spine label and ‘Extra Songs’ titled in gold. The smooth spine is divided into panels by double gold pallet lines. The text is sewn on three recessed supports, the edges trimmed and colored green. The endbands were made off the book with striped ticking.

76. Philadelphia composite-plaque binding.

Letitia Elizabeth Landon (1802-1838). *Poetical Works.* Philadelphia, Henry F. Annors, 1845.

Composite-plaque bindings have block-stamped designs which descend from the top of the board, with a mirror image ascending from the bottom. These bindings were often from Philadelphia and were popular in the mid-1840s. Another element often seen in the style is a central pictorial stamp relating to the book content.

This example is bound in pebble-grained leather with blind- and gold-stamped boards. There is gold-stamped titling and decoration on the spine. The text has glazed endpapers and is sewn on two supports pasted inside the boards. The edges have been trimmed and gilt. The striped cloth endbands were made off the book.

Landon, better known perhaps by her initials, L.E.L., was a prolific poet and novelist. Her work was melancholy and romantic, and was widely popular. She earned large amounts of money and used it to support her family. In 1838 she married George MacLean, governor of the Gold Coast, but it was an unhappy match. She died at Cape Coast, possibly by her own hand, a few months after her marriage.

On loan from the collection of M. Barbarossa.

77. Composite-plaque binding.

The Rainbow. Edited by A. Macdonald. Albany, A.L. Harrison, 1847.

This binding is a variation of the composite-plaque binding in which the mirror image design is used in a very elaborate fashion. The binder, Anthony Harrison, was active in Albany from 1845 to 1853 and was known to sign his cloth bindings. A search of the U.S. Patent and Trademark Office did not show a patent issued to Harrison for his “Patent Stereographic Binding”.

Case 9

73. Extra binding.

Marc Antoine Gèrard Saint-Amant (1594-1661). *Moyse Sauue, Idyle heroïque.* Leiden, Jean Sambix, 1654.

An extra binding was originally one bound in full leather, usually morocco (goatskin). The best materials and workmanship were used and the term implied extra care with the titling and decoration of the book. 'Extra' is still used today, applied to one or a small number of books, bound with careful workmanship and beauty of design.

The binder of this book, Joseph Thouvenin (1790-1834), is credited with raising the level of French bookbinding after a period of poor quality and low creativity. His career as a master bookbinder was short but splendid. He is credited with giving the name 'fanfare' to the famous ribbon-and-compartment designs widely used in Europe from 1570 into the seventeenth century, when he revived the design for his own use and termed it 'à la fanfare.'

The *Idyle heroïque* is bound in dark straight-grained leather decorated with double gold fillets and a running vine roll on the boards. There are gold pallet lines on the spine, the panels tooled with a delicate floral and *pointille* motif. The endcaps, board edges, and turn-ins are tooled. Thouvenin's signature is tooled at the bottom of the spine. The text, with made endsheets, is sewn on four recessed supports, the edges trimmed and gilt. 'Made' endpapers means a decorative paper combined with plain paper, the flyleaf of the decorative paper glued to one of the plain sheets. The raised bands on the spine are artificial. The two-color endbands are worked on a double core.

74. Quarter leather with floral ribbon-embossed cloth.

Heinrich Heine (1797-1856). *Die romantische Schule.* Hamburg, Hoffman und Campe, 1836.

Cloth came into use as a book covering material around 1820, and many ways to decorate it were tried, including ribbon embossing. This was done by employing on book cloth the same embossing rolls used to decorate ribbon. The embossed cloth wasn't used on full cloth bindings for long because the embossing interfered with titling on the cloth, and was prohibitively expensive.

The binding is of dark purple quarter leather and purple cloth sides. The spine is decorated with gold tooling. The text with plain endpapers is sewn on three supports pasted to the inside of the covers. The edges are trimmed and colored yellow. The endbands were made off the book in a charming style: cream linen around a core, laced at intervals with a diagonal red thread, to create a barber pole effect.

Case 7

55. Straight-grained leather binding.

Innocent Gentillet. *De regno adversus Nic. Machiavellum.* Leiden, Hieronymum de Vogel, 1647.

Based on hair follicle patterns, leathers can have distinctive grain patterns depending on the type of animal. The straight grain of the leather on this binding has been created artificially by a technique called boarding. The leather, usually goatskin, is given the artificial grain by folding it, outer sides together, and working the fold across a board. This technique was not introduced until after 1750, which makes it unlikely that this binding is contemporary with the text.

The binding is red straight-grained leather tooled in gold with a guinea fillet on the covers. The term 'guinea' refers to the resemblance of the tool pattern to the edge marks on old gold guinea coins. The text and marbled endpapers are sewn on four supports laced into the covers. The text edges have been trimmed and gilt and the chevron endbands worked on a flat core on the book.

56. Panel binding.

Anicius Manlius Severinus Boethii (ca. 480-ca.524). *Consolationis philosophiae libri V.* Leiden, F. Hackium, 1656.

This leather binding has triple gold fillets creating an inner panel and frame, the outer frame corners mitered with small decorative tools, and the corners of the inner panel decorated with large volutes. The board edges are decorated with a gold roll pattern. The spine is decorated and titled in gold. The text is sewn on five raised supports and laced into the covers. The text edges are trimmed and gilt with three-color endbands worked on a double core.

On loan from the Rare Book Room, Taubman Medical Library.

57. Binding decorated with handle tools.

Missale Romanum ex decreto sacro sancti Concilii Tridentinii.... Leiden, Ioannis Gregoire, 1660.

Unit tools, commonly called handle tools, are finishing tools made of brass. One end is cut with a design and the other end, the shank, is sunk into a wooden handle. The tools are heated and are used singly or in combination to 'build-up' a design in blind or gold on damp leather. They can vary in size from tiny dots to the ornate 'corner' tools used in this design, but generally are not larger than 3/4 x 3/4 inches.

The *Missale* has a calfskin binding with a decorative roll around the cover edges, blank corner pieces set off by a curved filigree border, and a center decoration built up with volute hand tools and large roundels used in an exaggerated *pointille* style. Note the faint blind cross lines in the center of the cover used to line up the tools to build the design out. The text is sewn on six supports, the text edges trimmed and gilt with textile edge tabs.

58. Cottage roof binding.

Great Britain. Army. *Rules, Orders and Instructions for the Future Government of the Office of the Ordnance, anno regni 35*. Manuscript, ca. 1706.

The cottage roof design originated in France, but was a characteristic English binding style from the late seventeenth century to about 1710 and occasionally until the 1820s. The style is famously associated with Samuel Mearne and his bindery, but some scholars express doubt that he ever actually decorated any books in the style himself. The style takes its name from the characteristic presence at the top and bottom of the design field of a sloping roofline broken in the center to give a gable effect.

This example of a cottage roof binding is covered in red sheepskin decorated with a triple gold fillet outlining a central panel. The design is built up of different size gouges (curved-line handle tools) and pallets combined with unit tools of volutes, dots, acorns, and rosettes to form a very pleasing if rough design. The text with marbled endpapers is sewn on five raised supports. The text edges are trimmed and gilt and the endbands are worked on double cores.

59. Cambridge style binding.

Matthew Prior (1664-1721). *Poems on Several Occasions*. London, Tonson and J. Barber, 1725. Vol. 2.

Cambridge panel bindings were bound in calfskin and had a distinctive decoration achieved by masking parts of the cover and sprinkling the rest with acid for a black dotted effect. The typical cover has a stained center panel, a plain rectangular frame, and a stained outer frame. Though used elsewhere, the style, with numerous variations, was identified with Cambridge binders who employed it for theological works and university bindings in the early part of the eighteenth century.

This binding has a blind double fillet around the boards. The inner panels are framed with a broken-line fillet and decorative roll. The text with plain endsheets is sewn on five supports, three laced into the boards. The text edges are trimmed and sprinkled red.

A sheepskin binding decorated with gold pallet lines on the spine and titled directly on the spine. Plain pastedowns only remain; the flyleaves are missing. The text is sewn on two recessed supports pasted to the inside of the covers. A recessed support is one where the back of text folds has been cut or sawed to create a depression to 'sink' the support into. The sewing passes across this support as it would a flat support adhered to the spine. It is a relatively old technique, having been used as early as 1580. When done properly with good materials it is a sound technique, saving time in sewing, in spine treatments, and allowing the book to open well.

71. Spanish leather binding.

***Moral and Religious Souvenir*. Boston, N. S. Simpkins, 1828.**

This calfskin binding has horizontal bands of color across the entire binding, a process achieved by acid washes. Such decorated leathers were available to American binders in major centers but many binders preferred to decorate their leather with their own patterns. The name 'Spanish leather' probably refers to the resemblance to Spanish marbled papers.

The binding has a decorative roll on the boards and a rather 'modern' tool used on the spine. The text with marbled endpapers is sewn on two recessed supports, the edges trimmed and marbled. The rolled paper endbands are glued on.

72. Leather with geometric emboss.

***Forget Me Not*. Edited by Frederic Shoberl. London, R. Ackermann, 1829.**

Annuals were small gift books designed for ladies to carry in their reticules. They first appeared in Europe, and were introduced in Britain by Rudolph Ackermann in 1821. The books were collections of stories, poems, and music. Many gift books were produced, and the bindings of leather, paper, and cloth were often elaborately decorated.

This book has pale yellow endpapers with a glazed finish. Such 'surface' papers were colored after they were made, on one side only. They were usually used for endpapers and could be glazed or dull. They were much in use by the 1820s, particularly on publishers' cloth bindings but also on leather bindings.

This annual is bound in maroon leather and is decorated with a blind-stamped floral and geometric pattern. There is a single gold fillet around the boards and a decorative roll on the turn-ins. The spine is stamped in gold. The text with glazed endpapers is sewn on three supports pasted to the inside of the covers. The edges are trimmed and gilt. The endbands are of leather over a flat core, made off the book, and tooled with a guinea pattern in gold.

On loan from a private collection.

paste endpapers is sewn on five raised supports, trimmed, and gilt. The text is rounded and backed. The two-color endbands are worked on the book.

On loan from the Rare Book Room, Taubman Medical Library.

68. Single tree calf.

Thomas Stokes Salmon. *Disputatio medica inauguralis, de chorea....* **Edinburgh, A. Neill cum sociis, 1796.**

A calfskin binding with tree calf decoration. There is a decorative roll around the covers and board edges. The spine is decorated with gold pallet lines, a leafy semé, and leather title label. The text has marbled endpapers and is trimmed and gilt. There are two-color endbands worked on the book.

On loan from the Rare Book Room, Taubman Medical Library.

69. Roan sheepskin.

Mary Elizabeth (Darby) Robinson (1758-1800). *The Wild Wreath.* **London, Richard Phillips, 1804.**

Roan is a variety of leather produced from a sheepskin of high quality. It has a tough, boarded grain and is usually dyed red. It was widely used from 1790 well into the nineteenth century but seldom since then.

The binding is half roan leather with marbled paper sides. There are triple blind fillets on the boards and gold pallet lines on the spine, with a blind floral tool used in each spine panel. The title is tooled in gold on the spine. The text and plain endpapers are sewn on three supports laced into the boards. The edges have been trimmed and sprinkled. The single color endbands are worked on the book.

This binding is typical of a style that would have been seen throughout the nineteenth century on every possible type of imprint: half leather with marbled paper sides. This example is a sturdy binding and scarcely shows its 200 years, but as the nineteenth century wore on leathers, marbled papers, and text papers would greatly deteriorate in quality. It is interesting to compare this binding to a later one of similar style on item # 79 (Case 9).

70. Landscape binding.

John Walker (1732-1807). *A Critical Pronouncing Dictionary.* **4th edition, corrected.** **New York, I. Riley, 1810.**

Landscape bindings, also called ‘oblong’ or ‘cabinet’ books, have greater width than height. This shape is typical of dictionaries of the period. The Walker dictionaries were popular and published in many editions.

60. Cambridge style binding.

John Graham Dalyell (1775-1851). *The Darker Superstitions of Scotland.* **Glasgow, R. Griffin & co.; London, T. Tegg & Son, 1835.**

This is a much more polished version of the earlier Cambridge panel binding. The panels are formed by blind and gold double fillets and a decorative roll with gold fleurons at the corners of the inner panel. The board edges and turn-ins are tooled as is the spine, which is decorated with a distinctive Scottish thistle tool and three leather labels. The text is sewn on five raised supports, four laced into the boards. The top edge of the text has been trimmed and gilt, the other edges trimmed in the ‘rough cut’ style. ‘Rough cut’ edges were an affectation of the nineteenth century, the opposite of ‘cut solid.’ ‘Cut solid’ is the treatment on most of the books with trimmed edges in this exhibition. The ‘cut solid’ style facilitated page turning, kept dust out, and aided edge decoration.

61. Fan binding.

Pedro Manuel Cedillo. *Compendio de la arte de la navegacion.* **Seville, 1730.**

Fan bindings are also referred to as ‘Scottish wheel bindings.’ The style was characteristic of Scottish eighteenth-century binding and Italian seventeenth-century work but was used in other countries. This decorative style is an evolution of the center and corner-piece style of binding. The features are a central fan making a full circle, usually with quarter circles in the corners.

This calfskin binding is decorated with a gold-tooled fan design which nearly fills the covers. The text with marbled endpapers is trimmed and gilt. The plain endbands are laced into the covers. There is evidence of edge ties.

62. Almanach style.

L'Office de la semaine sainte: en latin et en françois, a l'usage de Rome et de Paris. **Paris, Ybrace Guillaume ... P. Guillaume Cavelier, 1752.**

This leather binding has a mix of decorative elements, which seems to be true in general of French almanac style in the mid-eighteenth century. The spine has a circular strapwork decoration characteristic of late fanfare design. The elaborate gold decoration on the boards, including the use of azured (shaded) tools, almost creates a dentelle design. It is likely the cover design is actually a panel-stamped, or ‘plaquette,’ design. Father and son binders Rene and Paul Dubuisson (fl. 1746-1762) specialized in the binding of almanacs. They perfected the use of engraved plaques to emboss their covers with complete designs rather than using time-consuming individual tools, and their methods were widely copied.

The text is sewn on five raised supports. The pastedowns and flyleaves are of a printed paste paper found on other French bindings of the period. The two-color endbands are worked on round cores.

63. ***Dentelle a l'oiseau* binding.**
***Epistle de Evangel.* Binding only, attributed to Nicolas Denis Derôme, 'Derôme le jeune,' active 1761-ca. 1789.**

This cover carries a 'dentelle' design, a combination of scrolls joined to lacy borders pointing toward the center of the cover. Antoine Michel Padeloup (1685-1758) is credited with introducing the dentelle style. Many binders used the style but the Derômes and Dubuissons (see #62) are considered the most notable.

The attribution of this binding to Derôme le jeune rests on the inclusion in the border design of a small bird with its wings spread, a motif principally used by Derôme and called *dentelle a l'oiseau*. Another interesting element of this particular cover design is the use of a small 'drawer handle' tool or roll on the outside of the single gold fillet line around the covers. There are many drawer handle variations, and the tool was often used in England and the Netherlands in the second half of the seventeenth century.

Case 8

64. **Calfskin binding.**
Thomas Hull (1728-1808). *The History of Sir William Harrington*. 2d edition. London, printed for J. Bell, 1772. Vols. 1-4.

Trade bindings of plain calf or sheepskin were issued by publishers in England from the fifteenth to the eighteenth centuries. They were rarely titled, and a personal library might have been full of such bindings. Early in the eighteenth century it became fashionable to have decorated spines, and many trade bindings had titling and decoration added long after they were first bound.

This four-volume set is bound in calfskin with decorated spines and a decorative gold roll around the board edges. The spine is decorated with gold pallet lines, floral tools, and two leather labels. The text with plain endpapers is sewn on five supports with three laced into the boards. The edges are trimmed and sprinkled red. The endbands are worked on the book.

65. **Quarter leather with paste-paper sides.**
Etienne Bonnot de Condillac (1714-1780). *Le commerce et le gouvernement considérés relativement l'un à l'autre*. Amsterdam and Paris, Joubert & Cellot, 1776.

A book is called 'quarter bound' if the spine covering extends onto the boards for about a quarter of its width. There are also 'half' and 'three-quarter' bindings. Vellum corner tips were often added to boards to provide protection to the corners, which were easily damaged.

This binding has a quarter sheepskin spine with pulled paste paper sides and vellum corner tips. The spine is decorated with gold pallet lines, a turkey's foot tool in a semé pattern and a deer tool. The title is tooled in gold on a paper label. The text with plain endpapers is sewn on three supports pasted inside the covers. The endbands are of rolled paper made off the book.

66. **American tree calf binding.**
Noah Webster (1758-1843). *Dissertations on the English Language*. Boston, Printed for the author by I. Thomas and Company, 1789.

This calfskin binding is decorated with unusual double 'trees,' an effect achieved by a technique using the sulfur compound copperas and potassium carbonate to stain a pattern on the leather and requiring considerable skill to achieve the 'tree' effect. The typical tree calf had a single trunk on each cover (see #68, in this Case) and the earliest known date for the decoration is 1775.

The edges of the boards are tooled in gold and the smooth spine is divided into panels with a leather title label in the second panel and gold figures discernible as Justice in panels one and six and Liberty in panel four. The text has plain endpapers and trimmed edges.

Many of the earliest surviving American bookbindings, and they date back to the early seventeenth century, are very plain. This was not because skill at decoration was lacking but because it was the style of the time. When more elaborate bindings were wanted, there were binders even in early colonial America capable of supplying them.

67. **Rounded and backed binding.**
Michael Servetus (1511?-1553). *Christianismi restitutio ... M.D.LIII*. Nuremberg, Rau, 1790.

Book spines are either flat or rounded. The style of sewing or style of board attachment can influence the shape of the spine, or the spine can be mechanically induced into a round. The benefit of a round spine is that it prevents the spine from becoming concave and putting stress on the hinges of the book. Rounding was done from around 1450. It also aids in a second operation favored by many hand binders: backing, which was first done around 1500. Backing is the bending of the spine edge of the sewn sections from the center out with a hammer to create a lip at the 'shoulder' that allows the cover board to 'seat' itself snugly to the spine. It cuts down on swell, increases flexibility, and makes a better joint for the cover by distributing stress. But it is difficult to do well, and many books are damaged by poor backing technique to the point where the benefits of doing it are lost.

This handsome black sheepskin binding is decorated with blind fillets on the covers. The spine is decorated with gold pallet lines and two paper labels tooled in gold. The text with

CLOTH

Textiles have been around almost as long as leather but were never used as much for bookbinding, at least until the nineteenth century. There certainly were cloth coverings on early books, but we do not know much about them, or how many there may have been. Few have survived, and those tend to be on luxury books that received extra care. The tendency of cloths to show wear, and the breakdown of crucial mechanical elements like the joints, would have often led to rebinding, with the loss of historical information about the original covering. Textile bindings, many with elaborate needlework, enjoyed a later period of popularity during the Renaissance. The style lasted into the eighteenth century and is represented by two bindings in the exhibition.

The nineteenth century was a period of rapid change. The beginning of the century saw great growth in the productivity of printing establishments. The speed of presswork, binding, and composition were all increased over the course of the century, especially with the addition of steam power.

Even the processes of bookbinding were modified. Cloth moved from being a luxury covering to being the standard covering. Early in the century came the invention of a practical and cheap, coated cloth for covering books. In the 1820s case binding was introduced in Britain. The cover was made off the book and then attached to a sewn text block making large-edition binding faster and cheaper. The invention of a book sewing machine in 1879 removed the most time-consuming restraint from mass book production. The decorative possibilities for cloth were recognized early and attractively bound books became available to everyone. Cloth covers became so prevalent that by the end of the nineteenth century vellum was seldom used except in ‘art’ bindings and even leather had declined in use.

Case 10

82. Embroidered binding.

***The Bible.* London, Robert Barker and assignes, 1645. Inscribed on the front flyleaf: “Charlotte Willmanson her Book April 20 – 1817 a gift from her Grandmama Kilby.”**

Book covers decorated with needlework are still made, but the art reached its height in England in the seventeenth century. The covers from that period are usually heraldic, floral, figure, or arabesque in design. Gold, silver, and silk threads were used, sometimes over canvas, often over velvet. The format for this book was chosen specifically for embroidered bindings. The Barker press produced many Bibles of this size for the purpose, and held the royal patent for doing so.

This binding has an unusual geometric design. The undercover is composed of a canvas spine and pasteboards. Silver coated threads form a background on the spine and boards,

held in place with tiny silver cross-stitches. Four intricately designed bands of red and blue silk and silver wire are embroidered across the spine. The silks were woven on through the lines of silver-wrapped thread on the covers, but much of that silk is lost, and much of the silver wrapping on the thread has worn away. The edges of the boards and spine are finished with woven silver netting called 'gimp.' It is impossible to determine the sewing and support method for this binding. The text was apparently removed from the cover at some point, and the spine shows evidence of damage from rebinding.

On loan from a private collection.

83. French embroidered binding.

Le trottoir du permesse, ou Le rimeur fantastique. Paris, Chez Jubert, ca. 1788.

An embroidered binding with appliqué on tan silk covers. The covers have multi-colored embroidery of flowers and violin bows, with appliquéd spangles, a silver violin, and purls (rolls of silver filament). The use of appliqué was a time-saving feature of later embroidered bindings.

84. London publishers' temporary binding.

William Hazlitt (1778-1830). *Notes of a Journey through France and Italy.* London, Hunt and Clarke, 1826.

Since printed sheets, sewn or not, could languish at the publisher or bookseller awaiting purchase and binding, the sheets were often bound in a temporary cover to protect them. Distinctive traits of such temporary bindings are untrimmed edges, undecorated cloth or paper covers, and a crudely printed paper label or no label.

This example has a quarter spine of cotton cloth with paper sides, a paper spine label, and untrimmed edges. The text is sewn 'two-on' in which two folded text sections are sewn on one length of thread with the thread alternating back and forth between the two sections. This sewing practice saves time, saves thread, and cuts down on swell. It was in use through the nineteenth century until the advent of the through-the-fold sewing machine.

85. New York publishers' temporary binding.

Charles Johnston (b. 1768). *A Narrative of the Incidents attending the Capture, Detention, and Ransom of Charles Johnston.* New York, J. & J. Harper, 1827.

It is not surprising that two temporary bindings published a year and an ocean apart should be so similar. American binders had a long love affair with the British book trade. Many imprints bound in America were British in origin, and for years American printers and binders copied British style and technique. They took pride in the belief that their products were often indistinguishable from British books. American style would emerge in the 1840s,

113. Silver decoration.

Gertrude Franklin Horn Atherton (1857-1948). *The Gorgeous Isle, a Romance.* New York, Doubleday, Page & Company, 1908.

Binders have used silver leaf and paint to decorate bindings for centuries. Because silver leaf tarnishes, other 'silver' effects have been sought and achieved with palladium and aluminum. This binding was probably decorated with one of the latter.

The binding has a central figure stamped in a silvery color, with other colors added, and with titling on the upper cover and spine. The text has four-color printed endpapers on glossy paper and is sewn unsupported with linen lining on the spine.

The elaborate decoration of commercial cloth bindings came to an end in the early twentieth century with the widespread use of cheaper printed paper book jackets (dust jackets) and the advent of the ubiquitous paperback. The design enthusiasm spent on cloth for so long would almost completely transfer to book jackets and paper bindings. Although the use of book jackets can be traced back to the sixteenth century, few nineteenth- and early twentieth-century paper jackets for cloth bindings have survived. Cloth continues as the most common covering of hardbound books, albeit extremely plain in most cases.

The mention of unsupported sewing indicates how the sewing of text has come full circle by this time, from the unsupported Coptic link stitch of the earliest days of binding books to the appearance at the end of the nineteenth century of machine-sewn supported, and then unsupported, bindings. If the cover were removed from the *Vanity Fair* the resemblance to Coptic link stitch would be immediately apparent. The same would be true of most sewn-through-the-fold books today.

On loan from a private collection.

110. **Art Nouveau design.**
John Milton (1608-1674). *The Minor Poems of John Milton*. Illustrated and decorated by A. Garth Jones. London, George Bell & Sons, 1898.

An example of a binding conceived by an artist designer, evocative of the flat poster style of Art Nouveau.

The binding is decorated with gold and color stamping. The text and printed endpapers are sewn on three supports, pasted to the inside of the covers. The text is trimmed and gilt on the top edge only.

111. **Binding signed by the designer.**
Edmund Spenser (1552?-1599). *The Shepherd Calendar*. Illustrated by Walter Crane. London, Harper & Bros., 1898.

This binding is interesting because it represents the total freeing of design from borders and stylized patterns. Walter Crane's initials are prominent on the upper cover.

Shepherds' calendars have been made and sold since the fifteenth century. They were distributed by peddlers, known as chapmen, hawking simple ephemera such as calendars, ABCs, and almanacs to the uneducated, along with notions of many sorts. These books, called chapbooks, often had covers and text pages decorated with woodblock pictures, as well as simple text. Few of these earliest ephemeral books survive.

112. **White cloth binding.**
Jonathan Swift (1667-1745). *Gulliver's Travels*. New York, H.M. Caldwell Co.; Glasgow, the Villafield Press, 19—?

It was fashionable at the turn of the twentieth century in Britain to bind books in white or light-colored cloths with designs blocked in colors and gold and with onlays of paper illustrations. This is an American example with a center onlay of printed paper.

as the growing American book trade made more books available to more people at less cost, and the British books began to seem costly and over-refined. As luck would have it, one of the great labor saving devices in commercial bookbinding, the book sewing machine, was invented in 1879 by David Smyth, an Irish American.

This book is bound in quarter cloth with paper sides, has a paper label, and untrimmed edges. The cloth is adhered 'tight' across the spine and acts as a support to the text.

86. **Early full-cloth binding.**
[William Goodwin, 1756-1836]. *Cloudesley: a Tale*. London, H. Colburn and R. Bentley, 1830. Vol. 1.

The first use of full cloth for commercial bookbinding was by William Pickering in London around 1820. He realized that many books with 'temporary' bindings were being left in those coverings by the purchasers. He also understood that people wanted something better than temporary bindings, but not the expense and trouble of special binding. In the beginning, various dressmaking and furnishing cloths were tried. The first cloth used for an edition was a plain reddish calico, but it was only marginally satisfying since the weave allowed the adhesive to spot through. Archibald Leighton produced a glazed calico cloth in 1825 which was fairly impervious to glue, and probably very similar to the cloth on this book.

87. **Watered silk gift binding.**
***The Bijou: an Annual of Literature and the Arts*. London, William Pickering, 1830.**

Watered silk was popular for a time on gift books and annuals in the 1830s but it simply couldn't stand up to wear. It did, however, continue to be used for doublures and endpapers.

With this binding of watered silk, the boards have a paper lining to create a smooth surface under the silk covering, and it represents an expensive and time-consuming extra step in the binding. The spine is titled in gold and also has the name of the publisher on the bottom edge. The text with glazed endpapers is sewn on two recessed supports, pasted to the inside of the covers. The edges are trimmed and gilt.

88. **Watered silk gift binding, 100 years later.**
***The Annual*. Edited by Dorothy Wellesley, introduction by Vita Sackville-West. London, Cobden-Sanderson, 1930. Number 44 of an edition of 110 signed by Wellesley and Sackville-West.**

This is a surprisingly accurate reproduction of both the historical binding type and the contents of an historical gift book. The silk covering shows about the same amount of damage as the earlier volume.

89. Moiré binding.

Daniel Defoe (1661?-1731). *The Life and Surprising Adventures of Robinson Crusoe, of York, Mariner.* London, the Shakespeare Press, by W. Nicol, for J. Major, 1831.

Although watered silk proved to be too delicate for binding use, moiré graining was used on sturdier cloth. The effect was achieved by an embossing technique to produce the irregular, wavy appearance of watered silk. This book has a glazed flat-weave cloth with a moiré pattern and a paper spine label printed in black. The text and plain endpapers are sewn on two supports laced into the boards.

90. Full ribbon-embossed cloth binding with gold blocking.

Joseph Grimaldi (1779-1837). *Memoirs of Grimaldi.* Edited by “Boz”. Illustrated by George Cruickshank. London, Richard Bentley, 1838. Vol. 1.

This binding is decorated with gold blocked titling. Gold and blind blocking had been in use since the early sixteenth century for leather. That technique required heating the block, applying it to a cover, and putting the block and cover under pressure. This was too time-consuming and not very successful when used on the early cloths, especially textured ones. The problem of time efficiency was solved when the blocking press came into use around 1830 in England, shortly after the introduction of glazed cloth which took gold well. The block was heated within the press and great pressure could be exerted. Even then, however, heavily textured cloths such as the one used here continued to present a problem.

91. Full cover design on a cloth binding.

***The Oasis.* Edited by Lydia Maria Child (1802-1880). Boston, Allen and Ticknor, 1834.**

The first full-cover pictorial designs occurred fairly early on cloth and paper bindings. Although very attractive, the style did not last long because the ink used tended to rub off the cloth, and more colorful design styles took over.

The example on display is an annual devoted to Lydia Child’s reform activities on behalf of slaves, freedmen, and Native Americans. Child was one of the most prominent women of her day, in part because of her popular stories such as *Hobomok*, *The Rebels*, and *Philothea*, and in part because of her work with the abolitionist movement.

The binding on *The Oasis* is of fine-weave glazed cloth stamped with different pictorial scenes in black on the covers and spines, and showing a great deal of wear. The text is sewn on two recessed supports and the spine is lined with printer’s wastepaper.

The text is sewn on two broad linen tapes, which indicates that it is machine sewn. The spine has a mull, or open-weave cloth, lining. The text is trimmed only at the top, leaving a deckled fore-edge, a practice that had become fashionable by the latter part of the nineteenth century. The fashion continues in hand-made books today and occasionally in machine-made books.

107. Linen and paper limited edition binding.

The Tale of the Emperor Coustans and of Over Sea. “Done out of ancient French into English by William Morris.” Hammersmith, Middlesex, England, printed by William Morris at the Kelmscott Press, 1894.

The Kelmscott Press of William Morris was founded in 1891. It produced hand-crafted printed editions, bound with materials chosen for their utility and beauty, most notably a series of plain vellum bindings. This small book was produced in an edition of 525 on paper and 20 on vellum. The binding has a half-holland spine with blue paper sides. Holland is a cotton or linen fabric, usually a plain weave, generally heavily sized, and often used for spine linings. The upper cover is titled in black. The text is sewn on two wide tapes and is untrimmed.

108. Free design binding.

***The Pink Fairy Book.* Edited by Andrew Lang (1844-1912). London, New York and Bombay, Longmans, Green, and Co., 1897.**

This is one of a series of ‘fairy books’ edited by Lang and published by Longmans between 1889-1910. The cover design by Henry Justice Ford is an example of a style breaking free of the symmetrical restraints of earlier design.

A smooth cloth binding with a gold fillet line and stamped design on the upper cover and the spine titled in gold. The text, with glazed endpapers, is sewn on two tapes, with a linen spine lining. The text edges are trimmed and gilt.

109. Repeat pattern design.

William Makepeace Thackeray (1811-1863). *Vanity Fair.* New York, Thomas Y. Crowell & Co., 1898.

The 1890s saw a number of design tendencies happening at once, including repetitive decorative designs, stylized pictorial designs, ‘free’ designs, and abstract designs. This book has a repetitive ‘peacock eye’ decoration of gold and color stamped on the upper cover and spine. The book is titled in gold in a banner across the top of the upper cover, and on the spine. The text is sewn unsupported, the edges trimmed, and the top edge gilt.

of five decorated paper labels. The lower cover has a Masonic emblem design blocked in blind. The spine is blocked in gold. The text and glazed endpapers are sewn on three supports and the edges trimmed and gilt.

103. Pictorial design.

Lewis Carroll (1832-1898). *The Hunting of the Snark, an Agony, in eight Fits.* With nine illustrations by Henry Holiday. London, Macmillan and Co., 1876.

The binding is of fine-weave cloth stamped in black with a rich pictorial design relating strongly to the text. It is a radical departure from symmetrical design. The covers and spine carry three different designs. The initials 'hh' appear on the cover. The initials of engravers began to appear on covers in the 1840s and were soon followed by those of designers. The text is sewn on three supports, the edges trimmed and gilt.

CASE 12

104. Binding with paper onlay.

The Laws of Short Whist. Edited by John Loraine Baldwin. New York, Holt & Williams, 1873.

The book is bound in fine pebble-grained cloth decorated with a gold title blocked on the front cover and spine, as well as what appears to be a whist card on the upper cover. The text with dull surface endpapers is sewn on three supports.

105. William Shakespeare (1564-1616). *Dramas de Guillermo Shakespeare....* Trans. By José Markez. Barcelona, Biblioteca "Arte y Letras," 1881-1886. Vol. 2.

This binding is another example of the bounds of design being burst: it combines a number of historic decorative elements in one complicated design. The case of gray cloth is blocked in black, red, and gold in a center and corner-piece design with ornately designed lettering. There are paper onlays covered in gold. The text edges have been trimmed and stenciled with a two-color pattern. The brown endpapers have a printed design in blue. The endbands are striped cloth made off the book.

106. Macmillan blue cloth binding.

Alfred Lord Tennyson (1869-1892). *The Works of Alfred Lord Tennyson, Poet laureate.* London, Macmillan and Co., 1884. Vol. 1.

This binding is representative of the advent of artist designers, which began in the 1870s. The Macmillan Company of London published a series of books in the 1880s with gorgeous designs blocked all in gold on smooth dark blue cloth, including this one designed by Lucy Orrinsmith. Several other publishers imitated the style.

Case 11

92. Embossed cloth.

Charles Medyett Goodridge. *Narrative of a Voyage to the South Seas, and the Shipwreck of the Princess of Wales Cutter, with an Account of a two years' Residence on an Uninhabited Island.* Exeter, W.C. Featherstone, and sold by the author, 1839.

Another example of an embossed cloth, this handsome book is decorated with gold across the upper cover in a style reminiscent of owner titling on leather bindings of the eighteenth century. The condition of the gold underscores the difficulty with gold titling on embossed cloth. The text and plain endpapers are sewn on two supports, and the edges trimmed and sprinkled red.

93. Publishers' binding.

Robert Paltock (1697-1767). *The Life and Adventures of Peter Wilkins.* Improved edition. Boston, Published for the trade, 1840.

A 'publishers' binding' differs from 'publishers' wrappers' in that the former has a cover designed independently of the title page, and the latter, if printed, usually repeats the information on the title page. The first examples of this style aside from use on children's books appeared in the early nineteenth century. This binding design is typical, with its typographic border and centerpiece.

The binding has a quarter linen spine and blue paper sides. The text and plain endpapers are stab, or side-sewn, and the edges are trimmed.

94. Cloth binding with a medieval design.

The Nursery Rhymes of England. Collected chiefly from oral Tradition. Edited by James Orchard Halliwell-Phillipps (1820-1889). London, J. R. Smith, 1846.

Around 1850 there was a revival of 'medievalist' design on books, especially the strapwork designs influenced by the bindings made for Jean Grolier. The revival of medieval design was periodic and occurred again at the end of the century.

The book is bound in flat-weave cloth, block-printed in color with a strapwork design. The text and glazed endpapers are sewn on two supports; the text edges trimmed and gilt.

95. Striped cloth binding.

The Tortoise-Shell Kitten and other Tales. Boston, B. B. Mussey & Co., 1847.

Striped cloth bindings had a period of popularity from 1845 to around 1861. They are very individual and occupy perhaps a 'fringe' style of covering, along with spotted, marbled, plush, and tartan cloths. This binding is an example of 'shadowed stripe.'

The binding is blue-green shadowed stripe cloth, with gold stamping on the upper cover of corner arabesques and a central vignette relating to the text. The spine is decorated with gold stamping. The lower cover has arabesques in blind, and the vignette repeated in gold. The text and dull surface endpapers are trimmed and gilt.

96. Printed chintz binding.

Cornelius Mathews (1817-1889). *Chanticleer: a Thanksgiving Story of the Peabody Family.* Boston, B.B. Mussey & Co.; New York, J.S. Redfield, 1850.

The source of inspiration for these brightly designed cloths, in stripes or in this case a leafy vine, lay in the dress and furnishing materials of the mid-nineteenth century.

Chanticleer is decorated with gold-blocked strapwork and titling on the covers and spine. The text is sewn on three recessed supports, the edges trimmed and gilt, with endbands made off the book.

97. Variation on the center and corner-piece style of design.

***The Juvenile Scrapbook.* Edited by Grandfather Merryman. New York, Appleton, 1849.**

The cover design on this book is a variation on the center and corner-piece style. The segmented rectangles forming the border are reminiscent of a style used on Islamic bindings and often adopted in western binding decoration.

98. 'Cut flush' binding.

***Briefe aus Amerika für deutsche Auswanderer.* Darmstadt, G.G. Lange, 1852.**

A 'cut flush' binding has no 'squares' or extensions of the cover beyond the edge of the text. As one source puts it, "no book with any degree of pretension is cut flush." In this example only the top and bottom edge of the cover were cut flush on the book. The fore edge of the boards were 'cut flush' off the book, evidenced by the fact that the paste paper is 'turned-in' around the fore edge.

The binding has a quarter linen spine with sponged paste paper sides. There is an inscribed title 'Amerika' on a paper label, running up the spine. The text with plain pastedowns tipped around the first and last sections is sewn on two supports. This book was issued in five numbers and the printed paper cover of the first number is bound in at the front.

99. Velvet plush binding.

Josiah Phillip Quincy. *Lyteria: a Dramatic Poem.* Boston, Ticknor and Fields, 1854.

The binding is maroon velvet plush decorated with a central brass title plate and brass edging. The brass edging serves the same purpose as the edge 'shoes' of older bindings, to

prevent edge wear. The text with glazed endpapers is sewn on two recessed supports pasted to the inside of the covers. The text edges are trimmed and gilt. The endbands are worked on the book.

100. Blocked binding.

***The Poetry of the Sentiments.* Edited by Rufus W. Griswold (1815-1857). New York, Leavitt & Allen, 185-? Inscribed in 1863.**

American publishers' bindings from the nineteenth century are tricky to date with any certainty. There are stylistic trends noted by scholars, such as that of the 1860s: restraint in design, fewer colors, fewer grained cloths, and modest titling. This was a result of a downturn in the economy in the late 1850s, and the onset of the Civil War.

Stylistic trends, however, are not very reliable for dating bindings. Nineteenth-century publishers or booksellers often had part of an edition bound in one style, part in a completely different style, or bound in yet another style five years after the text was printed. It is possible that this book was printed in the 1850s, but not bound until the 1860s, which the style of binding, and the inscription, both suggest.

A cloth binding, block-stamped in blind with a central mandorla, and an outer border with knotwork corners. The title is stamped in gold on the spine. The text is sewn on three recessed supports, the edges trimmed and gilt. The endbands of rolled cloth were made off the book.

101. Ribbed cloth with blocked decoration.

James William Bayley Money (1818-1890). *Java, or How to Manage a Colony: Showing a Practical Solution of the Questions now affecting British India.* London, Hurst & Blackett Publishers, 1861. Vol. 1.

This book is bound in a vertical wave-grained cloth and decorated with a blocked strapwork border in blind. The spine is blocked and titled in gold. A paper owner's label is pasted on the front cover. The text edges are cut rough.

102. Center and corner-piece design with paper onlays.

Juliette T. Burton. *The Five Jewels of the Orient.* New York, Masonic Publishing Company, 1872.

This book is typical of what one scholar calls "bursting the bounds" in design: crowded layouts, overlapping elements, color blocking, and expressive, flowing lettering. The binding is of fine pebble-grained cloth over beveled boards, decorated with ornate gold blocking to create a center and corner-piece design. The upper cover has a mosaic onlay

PAPER

The earliest paper was made in China, perhaps as early as the first century C.E. By the eighth century, paper reached the Near East through Japan and India, and the trade routes through Samarkand. Paper reached the West in the eleventh and twelfth centuries through Spain and Italy via contact with Islamic papermakers. Papermaking came to Mexico in the sixteenth century and the first paper mill in the American colonies was established in Philadelphia in 1690.

After its introduction in Europe, paper was immediately used, along with vellum, as a writing material. It was suspect for a long time because of its relative weakness compared to vellum.

The earliest known paper bindings show up on paper woodcut wrappers from Augsburg, dated 1482. Although early sixteenth-century examples have come to light, information on them is uncertain, and for the latter part of that century, surviving examples of paper-covered books are also rare. The use of paper covers, or the number of surviving examples, increased in the seventeenth and eighteenth centuries. The eighteenth century in particular saw a great increase in the production of paper book covers in a variety of styles and structures.

In the early nineteenth century, paper covers were common, but the number began to decline after the introduction of book cloth in 1820. The making of sound paper also seriously declined in the nineteenth century. This was in part due to the scarcity of cotton and linen rags required in papermaking. Experiments were tried with vegetable fibers such as straw and then esparto grass, but demand was not met until chemical and wood pulp papers were introduced around 1880. These papers were weak and acidic and provided poor material for bindings and for texts. Paper book jackets and paperback books proliferated in spite of the quality of material. Today papermaking methods have improved, and sound handmade and machine-made papers are widely available.

Case 13

114. Paper wrapper with stab sewing.

Roger Ascham (1515-1568). *The Schoolmaster, or, Playne and Perfite Way of Teasching Children*. London, Printed by Abell Ieffes, 1589.

In England from the sixteenth into the eighteenth century, it was common to stab, or side sew, small books into plain paper wrappers. It is a very strong style of sewing, but it is difficult to open the book without damage unless the inner margins are very wide and the paper strong and flexible.

This instructional book, written by the tutor of Elizabeth I, is sewn with thread through three holes, three or five holes being most common. There is a hand-written number on the upper cover.

115. **Marbled paper cover.**
Lodovico Domenichi (1515-1564). *Facetii, motti, et burle, di diversi signori, et persone private.* Venice, P. Ugolino, 1599.

Although a marbled paper known as *suminagashi* was made as early as 800 in Japan, marbled papers were first used on books by the Persians in the sixteenth century. The process of decorating paper in this fashion involves floating watercolors or oil colors on water that is sized with carrageen moss or gum tragacanth. The colors are picked up by laying a sheet of paper on the water surface, or touching the edges of the book to the same. Many standard pattern and color combinations have developed over the years.

The use of marbled papers became widespread in European binding, usually as endpapers, and occasionally for paper wrappers. In the nineteenth century, the papers were used both as endpapers and on the 'sides' or boards of the book.

This binding is of full paper with a paper spine label painted and tooled in gold. The text and plain endpapers are sewn on three supports pasted inside the covers, with a paper spine lining brought over.

116. **Limp paper-case binding.**
Adriano Banchieri (d. 1634). *Cartella musicale nel canto figurato, fermo, e contrapunto.* Venice, G. Vinenti, 1614.

This particular style of wrapper cover or 'paper case' is mostly associated with inexpensive Italian bindings of the seventeenth and eighteenth century, although use of the style continued into the nineteenth century. Most of these bindings are of a thick, lightweight, and strong handmade paper. The historic paper-case bindings covered a text that might be sewn on supports but was often sewn in the unsupported link-stitch style. The spine of the text was often unlined. When sewn on supports they were generally laced into the covers in the same fashion as in vellum wrappers; when sewn without supports the text-case connection might only be the pastedowns. The bindings seldom included endbands.

Timothy Barrett has done extensive research into this style of paper and makes a type of durable and beautiful paper often used by artists, bookbinders, and conservators on modern 'paper case' bindings. An example is #140, Case 15.

The paper of this binding was originally dyed or painted yellow and is titled in ink on the spine. The text and stubbed single endpapers are sewn on three tawed supports, one is trimmed off at the shoulder of the spine and the other two laced into the covers.

peddlers increased in numbers, with many women and children among their ranks. Attempts to repress the trade in illegal texts were brutal, and mostly ineffective.

134. **Children's book with paper sides.**
Walter Crane (1845-1915). *The Baby's own Aesop.* London, Frederick Warne & Co., Ltd, 1900.

The paper sides of this book are printed in color in a design showing Japanese and Art Nouveau influence. The text with printed endpapers is sewn on two tapes, and the spine lined with mull. The text edges are trimmed and colored.

135. **Designed and signed by Jessie M. King.**
E. V. Boyle. *Corners of Old Grey Gardens.* London and Edinburgh, T. N. Foulis, 1914.

Jessie M. King (1875-1949) had a highly individual illustrative style based on exquisite pen and ink drawing. She designed for William Morris, and was part of the Symbolist movement of the late nineteenth century, which believed in the concept of the total work of art. She designed jewelry, tiles, fabrics, and wallpapers as well as book covers. Among her most beautiful book designs are those done in the period 1898-1905, often painted on vellum, for example *The Story of Rosalynde* in 1902, bound by Chivers of Bath.

T.N. Foulis was one of the publishers who initiated an increased use of paper for bindings in Britain in the early twentieth century, producing a number of small books with delightfully designed covers.

The case construction of this book is interesting. It has an under case composed of a spine piece and boards, connected with a wide paper strip. The decorated spine strip and cover papers are added onto the under case. The text is sewn on two tapes pasted inside the covers, and the spine is lined with mull. The top edge only is trimmed and gilt.

136. **Limited edition binding.**
William Butler Yeats (1865-1939). *Per amica silentia lunae.* New York, The Macmillan Co., 1918.

A limited edition binding is one usually printed on good quality paper and bound more carefully or luxuriously than other editions.

The paper covers of this book, designed by Sturge Moore, are decorated with a spare, linear, rose design stamped in black set within staggered panels. It is titled in black on the spine and front cover. It has plain endpapers and is sewn unsupported. The top edge is cut solid; the fore and bottom edges are rough cut. Moore was the designer Yeats selected for many of his later books.

fillet on the covers, and a band pallet design in gold across the spine. The text is sewn on three supports and the edges cut rough.

130. Publishers' paper wrappers, upper cover.

Emily Brontë (1818-1848). *Wuthering Heights: a Novel.* New York, Harper Bros. Publishers, 1848. Vol. 1.

This treasure is an example of how novels were released in parts in the early and mid-nineteenth century. The cover is gray paper printed on the spine and upper and lower covers. The text sections are sewn through deep slits in the folds on two supports trimmed flush with the shoulders of the text. The paper cover is glued tight across the back of the spine, and the text edges are untrimmed.

131. Publishers' paper wrappers, lower cover

Wuthering Heights. Vol. 2.

132. Paper binding over boards.

Charles Reade (1814-1884). *The Course of True Love Never did Run Smooth.* London, R. Bentley, 1857.

This full paper binding over boards is decorated with a black lithographic design signed "Alfred Crowquill" and "King & Co., Lith[ographer]." The text with plain endpapers is sewn on two supports trimmed at the shoulders, the spine lined with mull, an open-weave fabric, brought over onto the boards.

133. Staple bound pamphlet.

Pere Absinthe [i.e., George C. Kelly]. *The Red Bandana.* Detroit, Darling Bros. & Co., 1888.

Staple binding, or wire stitching, was introduced into commercial bookbinding around 1880. It was used primarily for pamphlets or thin books, although it was also used for multiple-section binding. The early metal staples were often rust-prone.

This anarchist pamphlet from the Labadie Collection is a descendent of the chapbooks of the fifteenth century. Chapbooks, along with other wares, were sold by itinerant peddlers (called chapmen or 'colporteurs'). The books were paper pamphlets, sometimes decorated with woodblock pictures. Although most were on religious themes or were teaching aids like simple alphabets, the books eventually took on political and social themes. During the Reformation the peddlers were the most active agents for the spread of new ideas. Trade networks for books and pamphlets defending illegal beliefs became formalized in the sixteenth century. As banned items became more sought after, the

117. Paper wrapper from a recycled architectural drawing.

Giovanni Battista Pisani. *Giardino arithmetico.* Milan, Lonza, 1646.

The cover of this book is made from an architectural drawing on thick paper, the covers stiffened by a core of layered sheets. There is a continuous endpaper that surrounds the text block. Evidently the text was sewn and cased into the paper covers, but broke free and was reattached with brown silk thread through a spine support, which also broke. The final 'binding' on this book was a series of paper tabs connecting the text block to the covers and most of those are now also broken.

118. Limp paper-case binding with endpaper construction.

Francesco Carletti (1573?-1636). *Ragionamenti di Francesco Carletti Fiorentino sopra le cose da lui vedute ne' suoi viaggi si dell' Indie Occidentali, e Orientali come d'altri paesi....* Florence, G. Manni, per il Carlieri, 1701.

The typical endpaper construction of seventeenth- and eighteenth-century Italian laced-paper cases is a pastedown and free endpaper, or flyleaf. The endpaper is a single sheet folded and 'stubbed' around the first and last text sections, and is sewn along with those sections.

This limp paper case binding with manuscript titling on the spine has a stubbed endpaper and is sewn on three supports laced into the covers.

119. Stiffened paper-case binding.

Saverio Bettinelli (1718-1808). *Il mondo della luna. Poetico erotico-comico.* Venice, Stamperia Remondini, 1754.

The cover of this paper-case binding is stiffened with a paper lining, cut flush with the text, has no turn-ins, and the text is sewn long-stitch style.

120. Printed paste paper cover.

Schola salernitana. Frankfurt and Leipzig, 1750.

The binding is printed paste paper over pasteboard made flush to the text; the spine section of the cover is missing. The text and plain endpapers are sewn 'all along' on two vellum slips brought over and pasted to the inside of the covers. Some publishers put covers without spines on texts before exporting them as a temporary protection for the text, but that was not the choice here as there is evidence the spine was once intact. This binding may well have been another style of temporary cover, given the wide text margins and untrimmed text edges.

On loan from the Rare Book Room, Taubman Medical Library.

121. **Paste paper binding.**
Denis Vairasse (1665-1681). *Istoria dei Sevarambi....* Venice, S. Coleti, 1730.

The paste paper on the cover is a style called ‘pulled.’ Two sheets of paper are covered with colored paste; the pasted sides are put together and then pulled apart with the result seen on this cover. The paste paper cover is glued to thin board and is cut flush with the text. The untrimmed text is sewn on two supports pasted to the inside of the covers.

122. **Dutch gilt paper binding.**
Daniel Gottfried Schreber (1708-1777). *Sammlung verschiedener Schriften.* Halle, J. J. Curts, 1755-1765. Vol. 1-2.

‘Dutch gilt’ or ‘Dutch flowered’ papers were actually produced in Germany and Italy beginning around 1700 and were printed with wood or metal blocks, or with engraved rollers. The papers were often imported into France and England via Holland, which may account for the ‘Dutch’ appellation. They were decorated in a wide array of designs and many imitated the damasks and brocades of the time. The technique involved applying size and gold or other metal leaf on top of the printed or applied color. Sometimes the gold was an accent to the color, and sometimes the paper was printed solid in gold. The papers were often used for endpapers, or to cover children’s books, pamphlets, and other small publications.

The ‘Dutch gilt’ paper covers in a floral pattern are placed over a lapped construction and titled by hand on spine labels. The text and plain endpapers are sewn on three recessed supports, the edges trimmed and sprinkled red.

For other examples of lapped construction see #42 and #43, Case 5.

123. **Dutch gilt paper binding.**
Gerard Fridrikh Miller (1705-1785). *Voyages et découvertes faites par les Russes....* Amsterdam, M.M. Rey, 1766. Vol. 2.

This binding is of rose-colored paper printed with a coppery floral pattern. There is an inscribed title label on the spine. The text with marbled paper pastedowns and plain flyleaves is sewn on three supports. The edges are trimmed and colored. The two-color endbands are worked on the book.

Case 14

124. **‘Cut flush’ binding.**
Wiener Taschenbuch. Vienna, J. V. Degen, 1804.

‘Cut flush’ refers to a book that has no squares, and the leaves and covers are cut even as in this example (see also #98, Case 11). This binding is made with sprinkled and marbled paper over boards, cased around the text, with the edges trimmed and gilt.

125. **Glazed paper cover over boards.**
Mallés de Beaulieu, Mme. de (d. 1825). *Felix, of, De twaalfjarige Robinson.* Amsterdam, C. Schaares, 1823.

This is an example of a paper binding over boards, the paper glazed and decorated with gold tooling on the spine, with a paper spine label. The text is sewn on three recessed supports, fanned and pasted inside the covers, and the spine lined with paper. The edges have been trimmed and colored.

126. **Paper bound gift book.**
Friendship’s Offering. London, Lutton Relfe, 1824.

Another example of a paper binding over boards, decorated with a blind embossed design and gold stamped leather title piece on the spine. The spine paper is glued tight across the back of the text. The text is sewn on recessed supports, the edges trimmed and gilt.

127. **Slipcase**
Friendship’s Offering. London, Lutton Relfe, 1824

An open-ended carton covered with paper, with gothic-style etched plates, hand-colored, pasted on both covers and both narrow sides.

128. **Stab-sewn pamphlet.**
The New England Primer. New York, George Long, 1826.

A pamphlet in a paper wrapper, stab-sewn with thread through three holes and glued tight to the spine and first and last endpaper, to form a ‘made’ cover.

129. **Straight-grained paper cover over boards.**
De verrezen Gulliver. Amsterdam, Schalekamp en Van de Grampel, 1827.

The same embossing machines used to give cloth and leather a grain were also used on paper, as in this example of a ‘roan’ or straight-grained paper. It is decorated with a gold

MODERN

Hand bookbinding today is vibrant and expressive. The long history of the book arts inspires contemporary artists. Interest in the traditional methods of bookbinding, papermaking, and printing is great and is being combined with, and expanded by, modern technology. Design bindings incorporate an attention to materials, structure, and level of craftsmanship that is lost in modern commercial bookbinding. Fine limited-edition work often continues the use of traditional structures such as paper-case and long-stitch bindings. Modern conservation techniques draw as well on historical models and traditional methods, and apply what is learned to historic collections. The examples in this case represent the continued use of traditional methods in creating modern hand-bound books.

Case 15

137. Pati Scobey. *The Back of Time*. New York, Granary in Soho, 1992-95.

Edition of 25 wire-hinged bindings by Daniel Kelm. A book without beginning or end. Processes include relief rolled etching, intaglio, collage, pen and ink drawing, and watercolor painting.

138. Homer. *Odyssey*. Venice, in aedibus Aldi, 1504.

Conservation treatment and leather binding by James Craven, 1989. Black goatskin binding tooled in blind and gold. Leather hinges and marbled paper doublures. The two-color endbands are worked on the book.

139. Laura Davidson. *Book of Hours*. 1994.

Altered clock case containing a book of wooden leaves hinged with metal. The leaves are painted, including four seasonal vignettes, and the text is inscribed on the wooden leaves.

140. Conrad Hilberry. *Lagoon*. Plainfield, Indiana, The Mellan Berry Press, 1989.

A book of poetry in a paper case binding, illustrated by Takeshi Takahara, calligraphy by Janet Lorence, paper made by Timothy Barrett, binding by Bonnie Stahlecker.

On loan from a private collection.

141. Rev. J. G. Wood. *A Fowl Alphabet*, excerpts from *Animate Creation*, Vol. II, Birds. Illustrated by James Alan Robinson and Suzanne Moore. Easthampton, Mass., Cheloniidae Press, 1986.

Design binding by Don Etherington. Black oasis goatskin with red leather onlays. Titled in blind across the upper cover. The text is trimmed, and the top edge is finished with graphite. Black silk endbands worked on the book.

On loan from the collection of John and Cheryl MacKrell.

142. Joe Napor. *Scighte*. New York, Printed by Ruth Lingen and Katherine Kuehn at The Poote Press, 1987.

Original illustrations and binding design by Tim Ely. Text sewn Coptic link-stitch style in pasteboard covers. Letterpress printed with Bodoni type on handmade paper.

On loan from a private collection.

143. Pamela Spitzmueller. *Book for Joan: Notes from a Grounding*. 1998-99.

Wooden boards bound in reversed red deerskin decorated with gold cord, with two clasps. Manuscript text. Displayed with red leather gloves and a photograph of a sixteenth-century painting of Joan, first wife of Edward Alleyn, an English actor.

On loan from a private collection.

144. *Ingles sin Barreras: Diccionario Pulgarcito*. Los Angeles, Webster-Velazquez, 1998.

Modern chained binding.

On loan from the collection of Carla Montori.

145. Edgar Allan Poe (1809-1849). *Tales of Mystery and Imagination*. Illustrated by Harry Clarke. New York, Tudor Publishing Co., 1933.

Design binding by Tom Hogarth. Text unbound and resewn, with new endpapers. Bound in gray, red, and black goatskin decorated with single gold fillets, the title stamped in gold on the spine, the top edge trimmed and decorated with graphite. The endbands made off the book with blue calfskin and blind tooled.

On loan from a private collection.

146. Jean Buescher and Alan Hillesheim. *An Alphabet Book*. Illustrated by Jean Buescher. Berkeley, California, Digger Pine Press and Ann Arbor, Michigan, The Bloodroot Press, 1998.

Long-stitch sewing through a slotted cloth spine, with paper sides, inlaid with a blind letterpress alphabet on white paper.

147. Karen Kunc. *Prayer Book*. 1992.

Carved cherry wood pages, sewn with woven cord. Each page has been sculpted and painted with acrylic and gold leaf, with additions of objects and text.

148. Bonnie Stahlecker. *Kindred Spirits*. 2002.

Sculpted wooden boards decorated with brass tacks. The monoprint text is sewn on split alum-tawed goatskin laced into channels in the covers and secured with brass nails.

On loan from a private collection.

149. Examples of historic models with Conservation and Book Repair treatments.

- **Model: quarter leather, wood board binding with brass clasps. By Leyla Lau Lamb.
- **Cut-away model: cloth rebinding. By Len Muir.
- **Leather binding rebaked with dyed Japanese kozo paper. By Thomas J. Hogarth.
- **Quarter cloth sewn pamphlet binding. By Ursula Freimarck.
- **Model: full cloth split board binding. By Ann Ridout.
- **Model: limp cloth secondary tacket binding. By Shannon Zachary.
- **Drop-spine box, binder's board, and book cloth. By Philip M. Zaret.
- **Quarter cloth stapled pamphlet binding. By Joseph C. Pratt.
- **Paper binding with cloth spine repair. By Norman C. Harris.

150. Julie Fremuth. *Pieces in a Box*. Tombstone Book Series #1. 2003.

Mixed media: wood, paper, sheet metal, gouache, ink, pencil, crayon, thread.

On loan from a private collection.

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Julia Miller

Guest Curator

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UPCOMING EXHIBIT:

**"St. Petersburg:
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Curator:

Janet Crayne, Slavic and East European Division Libraries

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